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## THE BATTLE FOR EYEBALLS: FALL TV PREVIEW

SPECIALTIES CAST WIDER NETS, WHILE  
CONVENTIONALS STRIVE TO STAY ON TOP

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THE NEW COMBATANTS**

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BROADER-FACETED DUSK



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**STIMULANT**

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**ON THE COVER** Our very cool (and a little creepy) cover image was brought to us by the dark minds at Dusk, the newly rebranded Corus specialty channel replacing Scream this fall. It's one of several specialties retooling to appeal to a broader demo.

"We're adding more suspense, thriller and supernatural programming and taking away much of the gore. The new Dusk will feature bigger Hollywood premieres and greater star power," explains Jim Johnson, VP marketing, Dusk. Fall titles will include *Supernatural*, plus films like *The Black Dahlia*, *Along Came a Spider* and *The Gift*. For more info, check out "The Fall TV Fixer-Upper" on p. 22. (Image by Code/Dusk)





## Think election, not campaign

It's that special time of year – post-Cannes, pre-Fall TV – when things are in transition, and theories of where the industry is headed abound as folks wind down a bit in advance of a new cycle of freneticism.

As our cover suggests, specialty channels are faring well right now, both financially (thanks to dual revenue streams) and in terms of audience and ad market share gains. According to BBM statistics, total TV viewing in Canada from Sept. 2008 to May 2009 was 37% specialty and 55% conventional. Back when they launched, this outcome was by no means assured, and I believe a lot of credit is due to the power of branding. These are channels which had to rely on attitude and environment to establish a coherent identity in their niches, rather than the sheer draw of must-see prime-time drama.

And it's paid off as a strategy. The recently released StatsCan Television Broadcasting Report for 2008 found specialty television led the sector with revenues of \$2.3 billion in 2008, ousting conventional from the top spot,



Above: Sarah Silverman appeals to Florida buppies.

Top right: Tourism Queensland rakes in the buzz.

according to stats for the fiscal year ending Aug. 31 (before the downturn of late 2008). Specialty revenues were up by 6.5% thanks to a rise in both subscription revenues (5.4%) and advertising revenues (8.1%). In an interview for our Fall TV report this issue, M2 Universal president Sara Hill said migration of ad dollars to specialty is due both to the rise in share of tuning for specialty and

the ease of sponsorship integration. "Some advertisers now use a mix of 100% specialty," says Hill.

Specialty has also been able to research and respond to very specific demo tastes, which ultimately led Corus to transform *Scream* to a broader (and more female-friendly) *Dusk* channel (see p. 22).

That focus on the consumer's needs to create a unique and consistent environment, and 24/7 delivery and refinement of that experience, is also what's resonating for non-TV brands now.

I went to Cannes expecting to see the future of advertising revealed and to experience that "aha!" moment when all the marketing theories, media trends and audience issues neatly wrap themselves up into a handy dandy solution that makes sense of it all. What I found was some really big ideas that were truly unique to the brand challenge, and as a result, so well activated across channels that many juries claimed them for their own discipline. Like Tourism Queensland's "Best Job in the World" campaign, which won both the PR and Cyber Grand Prix, as well as Gold in Media and two PR Lions.

It seems the best advertising in the world transcends categories and defies labelling – and flows out into the universe in many forms to ultimately be adopted by its audience. For instance, with a small budget, Cummins Nitro,



Brisbane, created the "Best Job in the World" contest, ostensibly to find a new island caretaker. The "Job Listing" ads triggered a groundswell of interest in the dream position, attracting video applications from all over the world, and ongoing global coverage of the contest garnered millions of free PR impressions from major media.

Judges on most juries I spoke to said there was much lively debate as to where the idea came from to determine if a campaign was Lion-worthy in their category. U.S. PR juror Carol Cone, chair and founder of the Omnicom strategy and communications agency Cone, explained the blurring thusly: "Digital is the great destructor of the lines. The consumer's voice is activated by digital – 'I'll tell you about your brand.'"

GWP Brand Engineering here in Toronto recently decided to restructure around the notion of "post-digital," and brought Tim Lambertus on board as director of interactive branding and technology. When asked to explain GWP's post-digital focus, chair & CEO Bruce Philp elaborates: "We now have to assume that consumers will find a brand in the manner of their own choosing, and that every point of contact has to both stand on its own and usefully direct them through the rest of the brand experience. 'Post-digital' means managing a brand as though it was running for election, where there is no lead message, no anchor medium, no default media aperture, and the environment is permanently dynamic. Instead, there is a platform, there is character, there is a strategy for what needs to be said at every point of contact and there is a mechanism for listening to what the audience is saying in response."

One of the Lions-winning campaigns that blurred category lines and had perhaps the most significant results stories was Droga5 New York's "The Great Schlep," and curiously, it was one of two election campaigns that won Lions, the other being the Obama campaign itself, which won both Titanium and Integrated Grand Prix for its brave social pioneering. "Schlep" won a Gold Lion in Cyber and Direct and also won a Titanium and PR Lion for its work with Sarah Silverman, and arguably was the tipping point in the U.S. election.

It's perhaps the poster child for the kind of inspirational campaign people look to Cannes to identify. The Droga5 election effort was truly unique, and not in just a "first-ever" way, but uniquely strategic for the task at hand,

which was to deal with the Democrats' historic problems in Florida. The solution – finding a celebrity spokesperson to enlist grandkids to rally their Jewish grandparents to vote Obama (which was a large enough voting block in Florida to swing the tally in his favour) – is the kind of big idea that then dictates how it will make its way out into the world, and lets the world take over the media plan.

Cone described "The Great Schlep" as "a brilliant mobilization of a group that could influence the outcome," adding that the "metrics were wonderful." The win in Florida's margin correlated to the group they'd targeted.

Seems the new grail is ideas that transcend campaigns, and take on electioneering-style all-encompassing persuasive pervasiveness. It's not enough to just get your brand noticed, now you need to be convincing enough to swing votes.

We're looking for those kinds of stories here in Canada. *Strategy's* B!G awards celebrate ideas above and beyond creative advertising. Since B!G wants to reward the truly significant agency/brand hookups in realms beyond advertising, the brands that are eligible are those with the wherewithal to outsource projects anywhere they desire. Agencies (and/or brands) are invited to submit case studies that chronicle such unique partnerships, and the B!G brand criteria is media budgets of over \$20 million (overall – at the parent-co level), and whose business results in \$2 million in revenue for the agency (again, at the parent-co level). The submission period is August 4 to 10, so get on that.

Speaking of big ideas, *strategy* has finished our gruelling poll of Canada's top marketers and agency execs on the work of their peers, and can now reveal the shortlists for Agency of the Year and Media Agency of the Year. Please simulate your own drum roll, then read on...

## The 2009 AOY shortlist:

BBDO  
Bleublancrouge  
DDB  
John St.  
Leo Burnett  
Lowe Roche  
Ogilvy  
Rethink  
Sid Lee  
Taxi  
TBWA\Vancouver  
Zig

## The 2009 MAOY shortlist:

Carat  
Cossette  
Initiative  
M2 Universal  
Mediacom  
Mediaedge:cia  
Media Experts  
Mindshare  
OMD  
PHD  
Starcom MediaVest Group  
ZenithOptimedia

The AOY contenders will see their best five campaigns adjudicated by a panel of marketing and agency peers for strategic and creative strengths, as well as outcomes, as will the top three plans submitted by the MAOY competitors and all the B!G cases. The winners will be announced at the *strategy* Agency of the Year awards show this fall. Good luck to all!

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

P.S. For B!G submission instructions contact special reports editor Carey Toane at (416) 408-2300 ext. 227 or ctoane@brunico.com.

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The full text of all issues since July 1992 is available online at www.strategymag.com.

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## Subscription rates

STRATEGY is published 12 times per year by Brunico Communications Ltd.

In Canada: One year CA\$80.00 Two years CA \$144.00

(GST included. Registration #856051396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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## Postmaster notification

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomer@brunico.com

U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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# CANNES '09: SHREDDIES, HOSERS AND ZOMBIES

BY CAREY TOANE



Canada pulled home 14 medals this year from the Olympics of ad awards. Canuck agencies nabbed two Golds, three Silvers and eight Bronzes – plus a Young Lions Silver.

Canada's first medal went to Leo Burnett Toronto, a Gold Lion in

Outdoor for its "Share Our Billboard" campaign for James Ready Beer. Leo also won a Bronze Lion in Radio for P&G's Gain laundry detergent brand.

In the Film category, Taxi won a Gold Campaign Lion for its Pfizer Viagra hobbyist spots, "Antiquing," "Strolling" and "Reading." Cossette Toronto won a Silver Lion for its graphic, gross-out Pizza Pops work for General Mills Canada. Toronto-based Doug Agency took home Silver for its CFC/Worldwide Short Film Festival spot "Scooter," and BBDO Canada won Bronze for "Taxi," a 15-second tropical escape for Pepsi-QTG's Tropicana Tropics juice brand. And the judges finally got the "Diamond Shreddies" joke, sending Ogilvy Toronto home with a Bronze Campaign Lion for the second phase of the campaign, after it was overlooked last year.

Cossette Media Toronto's efforts for Yellow Pages Directories also passed muster, winning a Bronze Lion in the Media category for its "Huge Yellow Darts" campaign. In Cyber, Bronze went to Vancouver-based Noise Digital for "Zombie Singles," an online dating game for the undead to build buzz for *Resident Evil: Degeneration* on the Nokia N-Gage platform.

Another strong showing was in the Design category, where Canada took home four medals: Sid Lee's self-promotional corporate identity branding work took a Silver Lion; GJP won Bronze for its sweat-measuring promotional t-shirt for Toronto personal trainer Roland Siempre; Cossette Interactif Montreal also took one home for its "High 5" reports for Montreal-based non-profit Enablis; and DDB Canada's design and branding division, Karacters, also won a Bronze for its quirky branding redesign of the Silver Hills Bakery bread line.

The final win of the week was in the Young Lions Film competition, in which Chris Booth and Joel Pylypiw of DDB Toronto won Silver for their animated effort for FilmAid International. <http://work.canneslions.com>

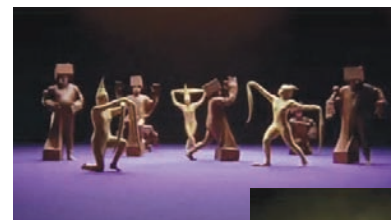
With files from Mary Maddever

# CADBURY SPILLS THE CARAMILK SECRET... SORT OF

BY JONATHAN PAUL

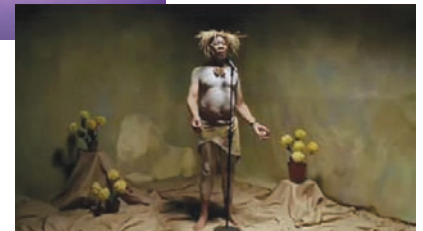
After 40 years of teasing Canadians, Cadbury Canada is finally revealing how it gets all that soft, flowing caramel inside its Caramilk bar...through the "enlightening" power of interpretive dance.

The choreographed piece appeared as a pop-up guerrilla execution in Montreal in June, kicking off a new national



campaign for the chocolate bar – the first in a decade to support the

Canadian "Secret" concept – that includes a variety of interpretive reveals of the Secret



via TV, print and online at [Stillwondering.ca](http://Stillwondering.ca), as well as 50 interactive audio boards in the Toronto subway system.

"We wanted to tap into this history of wonder around the bar," explains Chris Beresford-Hill, CD at Saatchi & Saatchi New York, who developed the campaign for Cadbury. "It's always been shrouded in mystery and secrets and we wanted to capitalize on that and evolve the campaign."

Saatchi came up with ten different interpretive reveals in all, including the Secret as told in whale song, a note written in Elvish and the words of a Xhosa tribesman. And they certainly don't beat around the bush. Every single move of the interpretive dance, for example, is chronologically representative of a step in the creation of the Caramilk bar. The same is true for the nine other iterations.

"If someone actually speaks Xhosa they will probably get close to the real secret," admits Beresford-Hill. However, knowing that not all Canadians might want the decades-long mystery to be solved so as to maintain the sense of wonder that's always surrounded the brand, "we threw in a couple little wrinkles," he says, to deter over-inquisitive candy killjoys.

# CASSIES SEEKS RECESSIONARY SUCCESS

BY MELITA KUBURAS

In the industry's ongoing quest for a silver lining, the CASSIES has added a new category called Success Despite the Recession. Those in consideration require a business results period that runs for six months or longer, but the results needn't be as strong as they are for similar categories like Off to a Good Start. The new award is for situations where the results may not seem strong on the surface, but are impressive when the pressures of the recession are accounted for.

"After every recession, there are great examples of how companies have weathered the storm and emerged ready to take advantage of better times. We felt that the CASSIES needed to encourage and acknowledge these cases," says David Leonard, DDB Canada president and chair of this year's CASSIES, in a release.

Entry cases for the new category for the January 2010 awards show are due July 23. [www.cassies.ca](http://www.cassies.ca)



## BIRKS' OLYMPIC BLING

Montreal-based jewellery co Birks & Mayors is showing its Olympic spirit by sponsoring the Games for the first time. It's created over 40 SKUs around five Olympic design elements: the Ilanaaq, the main symbol of the Games; the nature collection, featuring elements like trees and whales; the mascot collection with the three Olympic mascots, Sumi, Quatchi and Miga; the aboriginal collection, which includes six designs such as the host First Nations logos, canoes, salmon and thunderbirds; and the sports icons collection featuring sports from both the Olympics and Paralympics. The collections are rolling out over time, with the Ilanaaq and nature collections already available.

In the fall, Birks will also unveil the official torch replica – one-third the size of the actual Olympic torch – which comes with a certificate of authenticity and serial number (50,000 will be sold across Canada).



And the company will also be partnering with a yet-to-be-named Olympic athlete who previously won gold at the 2006 Games in Torino. She'll be putting her own spin on a line for the brand.

Dan Kratochvil, group divisional VP of product development at Birks, says there were three sponsorship objectives: "The first was to build our Birks brand equity in Canada but also internationally. The second was to use the relationship to attract new retail and corporate clients, and the third was to raise our sustainability process to world-class standards."

To achieve this third objective, Birks developed an ethical sourcing plan modelled after the VANOC Buy Smart program that includes working with companies that practice responsible mining. The efforts have led to Birks being awarded a VANOC Sustainability Star.

The sponsorship and collections will be pushed through in-store displays, on Birks.com, in the fall catalogue, through direct mail and in newspaper ads, with creative done by Montreal-based Sid Lee. **EW**

## [WHAT'S NEXT] MEDIA MERCHANTS' NINJA



If you were walking down a city street last month and happened to see a mysteriously projected, 72-inch moving image with sound on a random wall – or perhaps your shirt – don't fret. It was likely the work of Vancouver-based The Media Merchants' (TMM) Projection

Ninjas and the guerrilla-style teams who wielded them.

The stealthy handheld, battery-powered projectors were provided by TMM to Burger King for its *Transformers: Revenge of the Fallen* promotional campaign, marking the first time ever the devices have been used for the purposes of advertising. Between June 24 and 29, teams of three hit the streets of Montreal, Toronto, Calgary and Vancouver, projecting moving images onto random objects and giving out Burger King coupons in high-traffic areas. Audio was also incorporated as the guerrilla teams carried speakers in the backpacks they used to house the batteries.

"Our typical night projection services are portable and temporary, but sometimes we're limited, we can only be on a certain wall," explains Brodie Gunning, partner and director, national properties and revenue programs at TMM. "But if [clients] want to be in front of this particular club, or they want to target this particular demographic, but there's no vehicle access, how do we get there? This medium has allowed us to do that."

The cost ranges between \$1,000 and \$1,400 per team of three per night. TMM has another Projection Ninjas campaigns lined up in October for an alcohol client. **JP**

**"it's always been shrouded in mystery and secrets"**

## Brilliant!



## HELLMANN'S SERVES UP FOOD FOR THOUGHT

Do you think Canada is self sufficient? Well, despite all the farms in our country, the chances are very good that most of the food on Canadian dinner tables isn't locally grown (talk about lazy, huh?), and Hellmann's is betting that many Canadians don't have a clue. So, in June it took its "real food" movement to the next level, following up on two years of its urban gardens program, by putting out a viral video that uncovers some startling facts about the realities of the Canadian food system.

"You can see in your grocery stores that there's not that much fresh Canadian food relative to what you might expect," explains Nancy Vonk, CCO at Toronto-based Ogilvy & Mather, which developed the campaign with prodcos Crush. "We saw an opportunity to play the role of educator in pointing out that we should all collectively take action in the opposite direction, which can be nothing short of buying Canadian, locally-grown foods."

Thus Hellmann's "Eat Real, Eat Local" campaign was born. In addition to the video, it includes an online portal developed by Toronto-based Dashboard at [Eatrealeatlocal.ca](http://Eatrealeatlocal.ca). It provides info such as where to find locally-grown food, recipes, expert opinions and a place to make a pledge to buy local food. The video, which drives to the website, tallied 50,000 hits after ten days on YouTube. Online chatter is 83% positive, and at press time it had managed to wrangle up 18 million consumer impressions. "We're going to keep going and hope that Hellmann's becomes more of an entity that people would recognize for trying to make a difference," says Vonk. **JP**

# WATER COOLER

## ASKING CANADIANS

Beer ads have typically appealed to men. While they still lean to the masculine side, we wanted to know if the big brands are living up to the challenge of not isolating the ladies. So we asked:

**Which one of these beer campaigns appeals to you most?**

Molson Canadian "The Code" (lists Canadian traits)

**Women 25% Men 33.6%**

The Stella Artois "The Life Légère" (beer floats on paper boat)

**Women 25% Men 19.4%**

Coors Light "Make Out" (Coors driver kicks girlfriend out of truck)

**Women 14.2% Men 19.4%**

Bud Light "Between the Posts" (sportscasters ask silly questions)

**Women 3.6% Men 7%**

I'm unfamiliar with these ads

**Women 32.2% Men 20.6%**

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from May 28 to June 2, 2009. AskingCanadians™ is owned and operated by Delvinia Data Collection. [www.delvinia.com](http://www.delvinia.com)



## MONTREAL'S AD LAB EXPERIMENT

BY EMILY WEXLER

On Aug. 25, the Association of Quebec Advertising Agencies (AAPQ) will officially launch the Yul-Lab – an advertising lab that invites international CMOs to benefit from Montreal's one-of-a-kind mediascape.

"What we've discovered over the years is that Montreal is a unique microcosm," says Yanick Deschênes, president and GM of the AAPQ. "We are over-developed, meaning that we have much more radio, print media and television than anywhere else in North America," he says, explaining that every Sunday media reach in Montreal is so high, it's like the Super Bowl. He also notes that Quebec, and Montreal specifically, are isolated from the rest of North America. All of this making it the perfect place to experiment new communications solutions, such as finding the right media mix.

The lab is open to companies advertising in Montreal for the first time (or advertisers with a new project) who will have access to media at a special rate, market research and tracking products, and multidisciplinary teams that include agencies, research firms, media groups and consulting firms.

"Once you have the findings, then you roll out this knowledge elsewhere in other countries or other markets. It's applied R&D advertising in order to find the right optimization of paid media," says Deschênes.

The lab is part of the Montreal.ad initiative, a web portal that brings all 65 major advertising agencies in Quebec under one roof to bring new clients to the province.

The first official trade mission as part of the lab will take place on Nov. 19 and 20 in Chicago, and will be supported by Cirque du Soleil president and CEO Daniel Lamarre, who will be hosting a special soft opening of Cirque's new show. Representatives from some of the Quebec agencies will meet Chicago-based CMOs in an effort to drum up American business.

## OH BABY! EVIAN BUSTS A NEW MOVE

BY JONATHAN PAUL

Evian is encouraging people to embrace their inner child with a new global campaign revolving around a 60-second video that features a roller-skating, breakdancing troupe of twinkle-toed toddlers.

"Live Young" kicked off in June with a viral pre-launch on YouTube consisting of two teaser spots spliced from the vid. It was developed by Paris-based BETC Euro RSCG and Michael Gracey, who is part of the creative circle behind director Baz Luhrmann's *Romeo + Juliet* and *Moulin Rouge*, and features the track "Rapper's Delight," specially remixed for Evian by hip-hop producer Dan the Automator.

The 60-second spot launched at the beginning of July on YouTube along with a masthead ad that included streaming video. It all drives to [Evianliveyoung.com](http://Evianliveyoung.com), where visitors can access the spot and teasers, a making-of video, baby interviews and wallpapers. All content can be shared through social media.

The Canadian media plan by MPG Canada also sees Evian's roller-breaking babies getting play on LCD screens in Mac's convenience stores and independent retail locations in Montreal, Toronto, Vancouver and Calgary, which is a first for the brand according to Michael Thouin, senior brand manager, Danone Waters of America.

Audio will be used in tandem with the in-store video, for the first time ever, "in order to make sure there is maximum stopping power," says Thouin.

The campaign will run until the end of August, but the "Live Young" positioning will remain as the brand's tagline in its advertising going forward.





# A WINNING IMAGE: BEYOND DIGITAL IMAGING RACES AHEAD OF THE COMPETITION POWERED BY HP TECHNOLOGY.

Like moving billboards, vehicle wraps are gaining ground among marketers looking to make a visual impact with their campaigns. One company that is at the forefront in developing these applications for customers is Beyond Digital Imaging of Markham, Ont.

Since its establishment in 1998, Beyond Digital Imaging has become one of the largest graphic printing companies in North America with a full range of digital printing technologies. One of the company's most prominent customers is the Canadian arm of the National Association for Stock Car Auto Racing (NASCAR), which operates multiple auto racing sports events throughout North America.

As an Official Partner of NASCAR in Canada, Beyond Digital Imaging creates vehicle wraps and banners for the organization on an ongoing basis. For example, when creating wraps for individual teams using HP technology in conjunction with 3M media, the company produces up to 10 prints per car, per race due to the high-risk potential for damage. Beyond Digital Imaging showcased an example of its work with NASCAR in Canada at the 2009 Auto Show in Toronto, where auto

enthusiasts were able to see first-hand the cars wrapped by Beyond Digital Imaging and powered by HP technology. The wraps were produced using HP's Designjet L65500, the latest HP technology adopted by Beyond Digital Imaging.

When Beyond Digital was looking to install a new digital printing solution in late 2008, it wanted one that offered outdoor and indoor application versatility with print-quality and display permanence comparable to low-solvent printers. It also wanted to reduce the impact of printing on the environment, improve production turnaround time and boost productivity. A long-time HP customer, the company selected the six-colour HP Designjet L65500 printing system with HP Latex Inks.

"This HP Designjet printer offers very high print quality and includes more environmentally friendly ink with no odor. The prints now approach photographic quality," says Larry Chan, President, Beyond Digital Imaging. "The colour produced is absolutely brilliant. It's vibrant and UV resistant for both indoor and outdoor use without lamination or coating. The HP Designjet L65500 is able to produce the most vibrant, rock-solid vehicle wraps for customers like NASCAR."



Beyond Digital Imaging's Larry Chan showcases a NASCAR car wrapped by his company using HP technology at the Toronto International Auto Show 2009.

For more information about HP digital printers and/or presses, please visit [hp.ca/bdimaging](http://hp.ca/bdimaging)  
For more information about Beyond Digital Imaging, please visit [bdimaging.com](http://bdimaging.com)





## Bio

**Born:** Nov. 17, 1975, Toronto, ON

**Raised in:** Guelph, ON

**Education:** bachelor of commerce, co-op from Dalhousie University in Halifax

**Status:** getting hitched on Aug. 22

**Career:** recruited by P&G upon graduation in 1998 where she worked as assistant brand manager on core paper and then brand manager on health and beauty. She left P&G in 2002 and started at Lavalife in 2003 as marketing manager and was later promoted to marketing director. Morrow then went to Virgin in 2006, first as online manager and then brand and communications manager. She came to Labatt for her current position in November 2007.

# BEER DRINKERS' BEST BUD

Kristen Morrow taps diverse experiences to brew up cruises, iconic heroes and hockey fun for Bud Light

BY EMILY WEXLER

Kristen Morrow sits on an oversized brown leather chair in what appears to be a typical bar, with dart boards on the wall and neon signs flashing above refrigerated shelves stocked to the brim with Labatt Blue, Alexander Keith's and Bud Light, to name a few. The bar is empty – usually a bad sign, but perfectly normal for this one, since it's located in the Labatt HQ in downtown Toronto. They use the bar for special events, training and to celebrate Labatt victories.

Morrow, national marketing manager on Bud Light, has had a few successes of her own since joining the company in November 2007. She's led the charge on several big campaigns, such as her crowning achievement, the creation

"We had an idea of who he was based on our consumer profile but [the consumers] actually helped us better define him, so anything from changing his look to his language to his personality."

Budd has since appeared on TV spots, OOH and online, and he's being leveraged across multiple touchpoints – you'll be seeing him on a variety of Bud promotions going forward. Morrow says that since coming to Labatt, she's been the most proud of this campaign, and especially the character's leveragability.

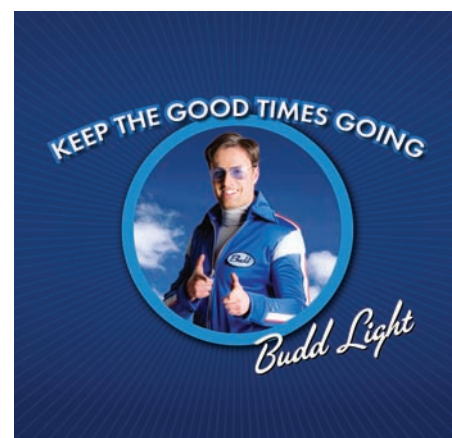
The beer co, which is part of Belgium-based Anheuser-Busch InBev, has been brewing Bud Light in Canada since its launch in 1986, and has seen at least a dozen original Canadian

She balances facts with 'role up your sleeves and get stuff done,' and I think that's **respected in the beer culture**

of "Budd Light" – a blue-jumpsuit-wearing fictional spokesperson who plays into Bud's young male target's love of comedy à la *Family Guy* and *Flight of the Conchords*. In superhero-esque form, he helps "keep the good times going" by coming to the aid of partygoers in need. In one ad, Budd Light saves a poolside gathering from being ruined by a creepy Speedo-wearing party crasher.

Launched in July 2008 and conceived with Bud Light AOR, Toronto-based Grip Limited, "Budd Light" is the beer's central campaign for 2009/10. "We talked about personification, and literally out of that, the character was born," says Morrow.

"It was a great opportunity to have a character that could embody the spirit of the brand and put him in various situations our consumers can relate to as being the impetus for great times," says Matt Shoom-Kirsch, group director at Grip. The groundwork included extensive consumer research to define the character. "It was about a six-month process to bring it to life," Morrow explains.



Above: fictional spokesguy Budd Light. Opposite page: the newest member of the family, Bud Light Lime.

campaign premises since then. It's the number one light beer in the world and the number five beer in Canada with Coors Light (the number one light beer here, which came to Canada around the same time) as its biggest

competition, according to Morrow. With plenty of light brands on the beer store shelf vying for drinkers' attention, Morrow has had to pay close attention to what works best across the country with the help of two assistant brand managers and her boss, marketing director Andrew Sneyd, as well as a research manager, a media manager and regional customer marketing and sales managers. She also oversees activity in Quebec, with a marketing manager there who works on some Quebec-only initiatives – such as a recent TV spot promoting Bud's NHL t-shirt offer created by Brad – as well as adapting national campaigns for the province.

When it comes to her career, Morrow hasn't followed the straight and narrow path. While many work their way up the corporate ladder at one of the biggies, or tend to advance by taking the next job at the competition, Morrow has taken a less linear approach. She started out at P&G 11 years ago where she worked on the repositioning of the Royale brand as Charmin. From the CPG realm she moved on to the digital dating sphere, joining Lavalife in 2003 just as online dating was exploding. After a few years at

Lava, she found herself at a hot youth telco brand (seemingly an oxymoron), Virgin, where she worked on the launch of its post-paid mobile service.

"What she brings when she walks in the door at Labatt is great broad experience from the marketing discipline that she gained at P&G, the risk-taking that she would pick up at Virgin and the sense of ownership that you get from working at a smaller company like Lavalife," says Sneyd.

Morrow's now channeling all that to lead the charge on an August campaign, the Bud Light Caribbean Cruise promotion. Beer-loving Canadians will have a chance to win one of hundreds of trips. The cruise is a four-day, three-night beer extravaganza aboard two ships filled with 5,000 Bud Light drinkers. This will be the second summer of the cruise, but the first one open to Canadians (it was U.S.-only last year).



"The scale of it is huge, and I think it's unparalleled in terms of what we're doing in Canada for a summer promotion," says Morrow, explaining that she wanted to bring the campaign to Canada because it's quite different yet "in the Bud Light tone – so fun, young, social."

Although the main target for Bud is young men, Morrow notes that it's a co-ed brand, meaning that the guys who drink it tend to be social and the people they're often socializing with are women. This fact drove the Canadian TV creative which debuts in August with two spots, one from the male point of view and the other from a POV rarely seen in beer ads – the female perspective. The campaign, created by Grip with promotional work by Mosaic, includes packaging, a microsite and online advertising.

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Beer goes with hockey like bread goes with butter, so it's no wonder Bud Light jumped on board as the official sponsor of the NHL back in 2005. To kick off this past hockey season, Morrow led a major event that involved closing down Crescent Street in Montreal for the first weekend in October. A huge synthetic ice rink was constructed in the middle of the street that hosted four on four charity games, and the 200,000 attendees could also play interactive games, see Hockey Hall of Fame displays and listen to live music. Another Crescent Street event was held in January to coincide with the NHL All-Star game, where people could check out ice sculptures and enjoy a concert by rock band Hedley. Impressively, 30,000 people came out despite the -30 degree temperature.

## FIVE QUESTIONS

### What's your favourite place to have a beer?

On the deck at a friend's cottage.

### What's your favourite travel destination?

Turkey. When I left P&G I went travelling for six months. I started off in Greece and I wasn't necessarily going to go to Turkey but it was so close and I'm so glad I did – it was phenomenally beautiful and interesting.

### If you could meet anyone, living or dead, who would it be?

I am a Janis Joplin fanatic. I would love to have the opportunity to [spend time with] her.

### What's your favourite movie?

Hands down, *Dirty Dancing*. I could try to make a more sophisticated choice but I'd only be lying to myself.

### Name a marketer you admire.

I think Frito Lay is doing some really interesting work in the user-generation space. A lot of companies dabble in it and abandon it when it doesn't net the results that they want. You need to be comfortable with what consumers give you and I think Frito Lay is doing a good job of it. I've seen a real commitment from them in terms of investing in it and sticking with it, and I think it's paying off for them.



"She needed to get the team quickly oriented around [the] NHL All-Star game and working with the bar owners association in Montreal plus Grip, Mosaic and other partners, really did a great idea session and got the most out of that opportunity," says Sneyd. "She pushed the team on dreaming about how big it could be, and then listened to lots of issues [under] short timelines, but worked out with folks how they could take that to a great spot."

The events complemented a slew of other Bud Light NHL-themed initiatives, including plenty of OOH and an online game called Bud Light Play Action Live that allowed fans to play trivia at [Playaction.tv/budlight](http://Playaction.tv/budlight) as the hockey game unfolds.

The hockey theme has also carried over to several humorous TV spots by Grip, depicting sportscasters asking questions like "Are there too many cheesy graphics on sports shows?" The ads have garnered lots of buzz according to Morrow, even being referenced by real commentators on TSN and getting plenty of

programs, Morrow says that Bud's online popularity is a result of giving the consumers a reason to come back. "We're in constant communication," she says of keeping up with fans online. "With our NHL [sponsorship] there's always an opportunity to win tickets to a game; there's opportunities to win tickets to Blue Jays games (which Bud Light also sponsors); so it's not only talking to consumers, it's also about rewarding them."

What's more impressive is the over 40,000 Facebook fans garnered in the first three weeks for the newest member of the Bud family – Bud Light Lime. The citrus lager was brought to Canada by popular demand; several Facebook petitions popped up with drinkers who had experienced it in the U.S. lobbying for local access. Launched with much fanfare this spring by Labatt innovation team Maria Guest and Dave Nicholls, consumers witnessed OOH, street car wraps, cinema advertising, TV spots and more – including massive street teams doing the twist and handing out limes in Toronto and Montreal. Morrow is now preparing to include the new beer in Bud Light marketing efforts going forward.

"There are so many things that you could do to connect your brand and to speak with consumers and it can be overwhelming in terms of all the choices," Morrow says about the challenges of marketing beer. "A strategy is an educated choice and you could make a hundred of them, but what are the three or four that are going to connect with your consumer in the best possible way?"

According to Sneyd, Morrow's found the



Above: taking over Crescent St. in Montreal with a hockey event. Top: humour ties Bud Light to the NHL.

wall post mentions by the over 26,000 fans on Bud Light's Canadian Facebook page.

While more and more brands dip their toes in the social networking world with UGC

right formula: "She's got a great mindset where she balances facts with 'role up your sleeves and get stuff done' and I think that's respected in the beer culture." ■

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# OUTSTANDING NEW CAMPAIGNS

## COKE AND PEPSI THE SANGUINE SODA POPS

BY JONATHAN PAUL

Both Coca-Cola and Pepsi are certainly peppy and positive this summer. The two soft drink giants have each launched new campaigns, and with Coca-Cola opening happiness and Pepsi spreading joy, optimism has become the name of the soda pop game. We thought we'd check out why these two cola rivals are so cheerful, and how they're reaching out to convivial Canucks.



### PEPSI JOYS IT FORWARD

Pepsi's campaign, the first to feature its new fresh-faced logo – it actually looks kind of like a smiley face – aims to reacquaint Canadians with the brand. Developed for English Canada by BBDO Toronto and for Quebec by BBDO Montreal, it stems from Pepsi's global positioning, "Every generation refreshes the world."

"We really needed to make sure that it lived locally," explains Dale Hooper, VP marketing, PepsiCo Beverages Canada. "So, that's why we've taken the global strategy and brought it to life in Canada, in both English [Canada] and in Quebec in slightly different ways, using Canadian agencies."

In English Canada, the idea coalesced as "Joy it Forward," a positioning that encourages people to embrace and spread exuberance and goodwill, building from the insight that "Canadians are as optimistic and as positive as anyone else, if not more," says Hooper.

The creative includes a 30-second TV spot, TSAs, bus and train wraps, online ads and billboards with bright colours. Optimistic words and phrases using Pepsi's new smiling logo in place of the letter "o" aim to elicit positive feelings. It all directs people to Joyitforward.ca, where they can share their moments of joy by uploading photos. The site also features a "Joy Meter" that measures what people are doing online to spread the love; for example, the number of mentions of joy on Twitter.

The Quebec effort constitutes a more literal translation of the global positioning and draws from the fact that it's the 75th anniversary of the first bottle of Pepsi coming off the production line in the province. Featuring the longstanding, Quebec-specific tagline, "Ici c'est Pepsi" (Here it's Pepsi) – a testament to it being the pop of choice in the province – a 60-second TV spot displays a sequence of historic images and video clips that illustrate significant moments of joy in Quebec, as well as the evolution of the Pepsi brand over the last 75 years. POS, billboard and superboard ads show a "refresh" symbol in-between the original cap and the new logo.

"The whole focus there is the evolution of Quebec culture and how Pepsi's been a part of that," explains Hooper.

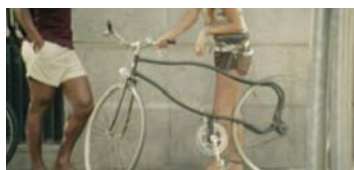
It all drives Quebecers to Icestmieux.com, where they're encouraged to brighten the world and spread some joy by doing anything from painting potholes pink to putting clown noses on statues, and to share those gestures with others by posting pictures or video to the website.







## COCA-COLA OPENS HAPPINESS



Coca-Cola's new worldwide, fully integrated marketing campaign developed by Wieden + Kennedy Amsterdam expands on the message of positivity and optimism expressed previously through its "Coke Side of Life" effort. The brand's new global positioning, "Open Happiness," invites all earthlings to take a second to welcome small moments of joy and happiness into their lives by popping the top of one of those famous contoured bottles, and extends throughout the brand's advertising, as well as

being deployed on everything from delivery trucks to merchandise.

"Coca-Cola has always tried to express a refreshingly positive view of the world and 'Open Happiness' is an updated reflection of that perspective," says Maria Soler, director, Coke brands, Coca-Cola Canada. "It builds on the message of positivity and optimism, but has a more direct call-to-action."

The creative is the same in both English Canada and Quebec as consumer research showed that it resonated well across the country, says Soler. It includes in-store advertising, a 15-second TV spot featuring a chilled bottle of Coke being poured into a glass and a surreal 30-second spot appearing on TV and in cinemas. It depicts a fatigued, thirsty gent scouring the streets of his small town in search of a refreshing Coca-Cola on a scorching hot day. Delusional, he begins to see the shape of Coke bottles everywhere – in car grills, in the shape of men's ties, in fountains – until he eventually finds one and all becomes well in the universe.

The "Open Happiness" global positioning will be integrated into all of Coca-Cola's marketing going forward. That includes Canadian-specific advertising, which will tie in the upcoming Olympic Games in Vancouver, currently being developed by MacLaren McCann and Cossette. It's set to roll out between now and the end of the year with multiple touch points.

"Moving forward we're really focusing on the Olympics, so we're going to have a fully integrated campaign around the Olympic Games," explains Soler. "We're definitely going to talk to consumers in that same voice, inviting them to open happiness."

As well, Canadian Coke and music fans alike can look forward to the release of an "Open Happiness" song as interpreted by Canadian artists, which will be integrated through most of Coca-Cola Canada's marketing efforts. An American version featuring U.S. musicians like Patrick Stump of Fall Out Boy, Cee-Lo Green and Grammy-nominated songstress Janelle Monáe, was released south of the border in March.



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BY JONATHAN PAUL

# COASTAL BEER WARS:

Summer's back and so is our annual edition of beer wars. Reminiscent of the hip hop wars between Tupac and Biggie, this year's matchup has the East Coast throwin' down against the West Coast. It's Keith's versus Kokanee and here to break down this battle of the nationally-available brews is **Justin Kingsley**, VP special operations at Montreal-based Bleublancrouge and **Sharon MacLeod**, brand building director, Dove and skin care at Toronto-based Unilever Canada.

## From the Westside: KOKANEE

Ding dong, the Ranger's dead. That's the reality Kokanee had to face when it was developing a response to last year's "Ranger Live or Die" effort. How fitting that the new positioning focuses on living in the moment and enjoying life to the fullest – an attitude that consumer insight told the brand was a key component to the active western Canadian lifestyle.

"We developed it absolutely with our target consumer in mind," explains Richard Fortin, national marketing manager for Kokanee. "Kokanee's a brand that's adventurous, lively, youthful, exciting, from B.C.'s mountains, and 'It's all About Now,' brings that to life."

The new push is delivered with a 30-second TV spot (airing only in Western Canada) also appearing in cinemas, online ads including 15-second video pre-roll and a redesigned website, [Kokaneebeer.ca](http://Kokaneebeer.ca). The creative by Toronto-based Grip is an idealized, visceral depiction of the western Canadian lifestyle, shot from the viewer's POV.

Kokanee also updated its packaging with help from Kokanee drinkers and beer enthusiasts who had their say via Facebook. Three shortlisted options were put up on the brand's fan page and elements from the resulting fan feedback were incorporated into the final design.



### OVERALL STRATEGIES – KEITH'S VS. KOKANEE

**Kingsley:** The problem is that these campaigns are less Biggie Smalls against Tupac and rather MC Hammer going up against Young MC. Kokanee, for example, doesn't give the West Coast feel it promises. It delivers party, bikini and extreme sports for a very, very, very coooold beer, which makes it very Coors Light. Keith's on the other hand, while not introducing anything earth shattering with its work, stays true to, well, staying true.



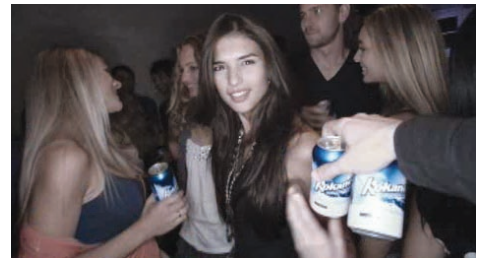
**MacLeod:** There is nothing more authentic than the Maritimes – the Keith's strategy fits for this down home beer. And if the target gets even an inauthentic whiff from a friend, he calls BS on him. Kokanee's gets to the core of what is the "desired state" for this guy: adventure, living in extremes and doing it now. A very motivating strategy.



### KOKANEE'S NEW PACKAGING

**Kingsley:** The packaging looks refreshing and coooold, but the ad has bedrooms, bike trails and hot tubs. Where is "glacier fresh" in the ad? It does make me thirsty; they get a thumbs up for trying to get the people involved using social media, but again, where's the glacier?

**MacLeod:** The packaging definitely owns its space of "extreme mountain adventure." The case design looks like a cold beer in the mountains. How much more perfect could it be?



### KOKANEE'S WEBSITE

**Kingsley:** It's the best part of the campaign. It's packaged rather slickly, definitely reflects the ad, there's lots happening and it allows the surfer to witness the brand promise. A nice job. And aside: lots of girls in bikinis, which both Tupac and Biggie liked, but [didn't] respect. So maybe one day, beer brands will showcase some Missy and Mary J. kind of women instead of big booty hoes.

**MacLeod:** You feel like you are there, literally waking up for a wild adventure. The Mountain Bashes featured on the site tell it all.

### KOKANEE'S ADVERTISING

**Kingsley:** They missed the bus. They missed the bus. Get it? Okay then... The fast-paced Kokanee lifestyle doesn't come across legitimately. It feels like it's trying too hard. Watching the spot made us feel like Tupac is kicking eight balls instead of taking hits from the bong. Very Vanilla Ice.

**MacLeod:** Any guy who has been as far west as Blue Mountain will love the ad. He experiences his ideal weekend boiled down. It's incredibly exciting to watch.

**The creds** advertiser: **Kokanee**; agency: **Grip Limited**; AD: **Scott Dube**; copywriter: **Randy Stein**; account lead: **Michelle Tafler**



# KEITH'S VERSUS KOKANEE



## KEITH'S NEW PACKAGING

**Kingsley:** They did a nice job differentiating between the three brands. In addition, the old-school look is consistent with the rest of the campaign; the *blanche* looks very drinkable and, as DJ Nico here said, "looks like it tastes good, which is good."

**MacLeod:** The packaging has a retro feel. It is a great accessory in the hand of a guy who values authenticity, and most do.



## KEITH'S ADVERTISING

**Kingsley:** The spots trigger a reaction from the consumer right off the bat. The characters are clear, the spots are well written and curiosity gets the better of you. In addition, there is a consistent beat from spot to spot. Definitely East Coast.

**MacLeod:** The advertising isn't particularly funny and is very passive, particularly for the target. Says more about what Keith's isn't than what it is.

## KEITH'S WEBSITE

**Kingsley:** There's lots of info, as promised, on Keith's website. There's background, a brewmaster and a connection to the core Keith's drinker. What's missing is a connection to the TV spots. No bridge, which is unfortunate. Makes the strategy kinda Swayze.

**MacLeod:** The website screams authenticity and heritage, giving the brand real credibility. The only trouble is, not many people are likely to see it based on the other elements.

## From the Eastside: ALEXANDER KEITH'S

Keith's newest campaign has the brand doing something different, leaving behind the Maritime Man and the talking bust, to get back to consumer insight basics. Determining that authenticity is what's relevant to consumers these days, and borrowing from the idea that Alexander Keith held true to his beliefs when it came to brewing beer, Keith's came up with its new "Hold True" positioning.

"We're not so focused on getting the laughs as we are with generating the emotional bond with the consumer," explains Jamie Humphries, marketing director for Alexander Keith's. "And I think on that level this campaign is working the hardest."

The creative, which was developed by Toronto-based Publicis, is centred on two 15-second TV spots that focus on gents who'd rather stay true to themselves through simple choices like refusing to pop their collar in an attempt to look cool or acting like "Mr. Popular" by talking on their cell phones at the pub.

On top of online video, static ads and cinema spots, this new Keith's effort includes a refreshed, more contemporary look to its packaging that still holds true to the brand's heritage. Keiths.ca was also redesigned to reflect the new packaging and positioning while focusing more on the story of Alexander Keith and the variety of Keith's beers.

**The creds** advertiser: **Alexander Keith's**; agency: **Publicis, Toronto**; CD: **Duncan Bruce**; AD: **Simon Newman**; copywriter: **Jason Partridge**; account lead: **Gino Cantalini**

## GLOSSARY

**They missed the bus** = A reference to the track "I Missed the Bus" (1992), performed by the rap group Kris Kross.

**Swayze** = A reference to actor Patrick Swayze in *Ghost*, a metaphor for invisible, or, to leave or disappear.

**Big booty hoers** = The scantily-clad women typically seen gyrating in rap videos, that also happen to have large derrières.





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# TRYING TIMES



The networks followed the consumers' example and exercised caution in spending this year, preferring to invest in proven properties (hello, *Leno*) and spit-and-polish refreshes for specialties with broadening appeal – or, in the case of the CBC, decided to forgo the fall upfront tradition altogether. Marketers, meanwhile, are learning to love the accessibility of home-grown reality programs and getting in on brand integration opportunities from the get-go.

Trying times? They are that. Nevertheless, the shows must go on. For all the Fall TV essentials, read on.

*For New York upfront coverage and the national TV schedule grid, please visit [strategymag.com](http://strategymag.com).*



Above, top to bottom: Patricia Heaton in *The Middle*, Kelsey Grammer in *Hank*, Nina Dobrev in *The Vampire Diaries*, the animated cast of *Glenn Martin, DDS*. Right: Jay Leno in *The Jay Leno Show*.







# HOW TO USE JAY LENO TO SELL CITYTV'S FALL LINE-UP TO YOUR CLIENTS

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Cut out mask and place over face.

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- (b) Sarah Silverman f@!\*ing Matt Damon
- (c) Joaquin Phoenix's hip-hop career (pause for sarcasm to be noted)

## STEP 3

If that fails, simply remove mask and tell them this fall, Citytv will be home to the hottest shows on television. Shows like 30 Rock, The Jay Leno Show, and Modern Family. Then politely ask them if they mind never bringing up what just happened. Ever.

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# The Fall TV **fixer-upper**

Specialties are prettied up and given more star power; new DIY and thrill networks are replacing old DIY and thrill networks, while news is becoming more sponsor-friendly than ever

BY MELITA KUBURAS



Retired NHL stars Tie Domi and Bob Probert face off in CBC's *Battle of the Blades*.

"Prudence" is a word that Barbara Williams, EVP content, Canwest Broadcasting, says fittingly describes the network's program purchasing in Los Angeles, as dictated by this year's economy. "This wasn't the year to go crazy and bring some sort of bidding war or buy more than you needed, which have been successful strategies in the past," says Williams. And while calculated caution was the overall theme, a thread of recession-coping similarities runs (or

highly targeted demos, so specialty channels are being remodelled and prettied up to attract new viewers and buyers. Much like in the U.S., spend in Canada has gone down by about 10 to 20% for conventional channels, but this impact is not as pronounced on specialty channels, says Rick Brace, CTV president, revenue, business planning and sports.

"I think that we're seeing growth on specialty," he says. "We're not seeing the growth that we want to see in a normalized environment, but it's not nearly as impacted as conventional has been."

Some of that is due to audience migration. Total TV viewing in Canada from September 2008 to May 2009 was 37% to specialty stations and 55% to conventional (BBM Canada), and the money follows the audience, says Sara Hill, president M2 Universal. "Absolutely it's more cost-effective and cost-efficient. It's one of the reasons more advertisers have been migrating and spending a larger portion of their dollars with specialty versus conventional stations."

And of course, specialties come with a fee-for-carriage revenue stream unlike conventionals. But while those numbers

are strong, most specialty channels still don't come close to the mass audience that conventional does. To compensate for low numbers, many of the specialty sked retools include pop-cult programming that casts a wider net for new audiences. But is getting rid of niche the antithesis to the specialty genre?

"I don't see it as becoming more generalized," says Alain Strati, VP specialty TV and development for Rogers Media, which is adding several new shows to specialties OLN and G4 that are both niche (*Ghost Hunters*) and mainstream (*The Office*). "I think you have to branch out and try to give them other things. If it works, then maybe it's something that becomes, quite frankly, a new part of your core."

Canwest is getting aggressive with rebuilding its current specialty offerings – it's even cooking up new ones. The network will launch DIY Network to replace Fine Living Canada, with an out-of-the-gate reach of two million homes. "From an advertising point of view, this is a network with a proven genre, with proven success," says Walter Levitt, CMO, Canwest Broadcasting. "Some of the most successful programming of HGTV is in the DIY category."

Canwest prides itself on specialty channels like Showcase Diva, which increased its audience (A25-54) by 113% this year, and History, which rose by 53% (BBM). In late August, both Showcase and its Diva sister will debut their "refreshes." Showcase is getting rid of the Fridays Without Borders block, focusing less on boundary-pushing television to move towards more proven hits like *House* and *Weeds*.

"I think there's a huge opportunity for continued audience growth to keep the Showcase brand relevant to consumers, but to make sure that it is as broad as possible in terms of the genre of dramatic specialty channels," says Levitt.

In order to appeal to a broader demographic, Corus Entertainment's digital specialty Scream is getting rid of the guts 'n' gore, and relaunching on Sept. 9 as *Dusk* with more suspense than

I think you have to **branch out and try to give them other things.** If it works, then maybe it's something that becomes part of your core

re-runs) through all the networks' latest rebranding strategies.

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horror. Last year, *Scream* saw a 100% increase in its W18-to-49 audience with the addition of *Supernatural* to its schedule, so they wanted a new channel that would become even more female- and advertiser-friendly, according to Jim Johnson, VP marketing at Dusk. The new Dusk, which will be available in 1.6 million homes, will feature bigger Hollywood premieres and greater star power.

But specialty isn't the only alternative to conventional TV viewing; audiences and ad spend are both also shifting to online. Network execs, however, say that investing online, although essential, is not as profitable as other mediums.

CTV, which has spent the last few years developing its video player, is seeing a higher demand for video advertising, which also drives display advertising, explains Brace. But while "it's working," he stops short of calling it a lucrative platform. "The problem is that it's a very low-margin business," he says. Unlike television, the more viewers watch video online, the more broadband and bandwidth has to be purchased, he explains, "so there's a cost of

retaining and having viewers on your site."

It's also much easier to engage an online audience around sports or news channels, says Rogers's Strati, because there's more of an opportunity for interaction. Rogers is experimenting with different online elements, having recently launched an interactive website for Citytv's *The Bachelorette*. "We're not there yet in

terms of it being a full-fledged profitable enterprise," he says. "It's still currently a challenge because it's an opportunity going forward which means it's an investment."

Unlike in the past, when it comes to specialty channels and the digital space, people graze more than they grab onto one thing, says Jennifer McGuire, GM and EIC of CBC News, which will undergo a rebranding this fall that includes 24-hour coverage. "The biggest growth in news consumption is in the digital space – not just online; it's on mobile digital devices. But the bulk of the audience remains in



television. It's sort of living it today but being aware of tomorrow," she says.

CBC News, one of the most trafficked web properties in Canada, has become quite active in terms of syndicating material to different outlets and extending advertising opportunities to different platforms, says Heaton Dyer, senior director, strategy and innovation at CBC News.

Because CBC doesn't allow sponsorship of editorial content but does allow sponsorship of delivery, this is an important venture. "The service of actually making *The National* available on a different platform is something that we do allow to be sponsored," says Dyer. A translated version of *The National* is slated to launch in Punjabi and Mandarin this fall. "That's an example of something that's very much going to be an audience service, but we want to have it as a sponsored service."

While audience migrations to new platforms have networks seeking new revenue streams, conventional channels are also getting creative in advertiser baiting. CBC didn't have a formal upfront this year, but it announced its new and returning shows this past spring. Instead, the network wanted to highlight recent changes to its sales and marketing department in a more intimate setting. "We've thrown out our fax machine," jokes Scott Moore, general manager, media sales and marketing.

CBC is now also accepting a wider variety of sponsorship packages and advertising, adds Moore, allowing advocacy advertising

for the first time, for instance.

"Because we produce 80 to 90% of our own content, we're able to integrate sponsor messages and sponsorship into our programming. *Battle of the Blades* will be a natural in that," he says, of the reality series that pairs up hockey players and figure skaters. TD Bank will also be incorporated into the scripts of dramas like *Being Erica* and *The Border*, he adds. But while Moore boasts that CBC is "no longer apologizing for our content," it's got a new major player to compete with.

This year's loudest upfronts buzz was around Rogers' debut as a key contender. It will air more than 16 hours of simulcast programming with the U.S. in prime time; it bought *The Jay Leno Show* for the 10 p.m. time slot as well as several new female-skewing shows.

"We wanted Citytv to be a little bit lighter, a little bit more about comedy, a little bit more about women," says Strati.

Global is also going after the ladies with shows like *Melrose Place* and *The Good Wife*. "We've traditionally been a tad more male than our competition," says Williams. "We're watching all the time to be sure that the female demo is strong on the schedule, and I think we've grown that a little bit with our acquisitions this year, which is a good thing."

Meanwhile, CTV boosted A channel with dramas like CW's *The Beautiful Life* and ABC's *Eastwick*, but had few holes to fill with its own sked. "It's almost like this is kind of a status-quo schedule," says Inese Korbs, VP director media investments at M2 Universal. "I think what they're planning on doing is totally revamping their schedule after the Olympics. That's when they're going to be introducing their Canadian productions and other shows."

So while this is not a year for lavish spending, it is a year of careful sifting of investment options. There's the added pressure of building at a time when budgets are shrinking and hundreds of workers are being laid off, but it is not a time to duck and hide. "We're doing this big rethink at a time when we're downsizing," says CBC News' McGuire. "The truth of the matter is we started before the economy tanked. But it's really, really important to maintain it for a couple of reasons: be prepared, as we crawl out of this thing. And also to make sure that the decisions you're making in terms of what you're getting out of it and what you're cutting are strategic, based on future success."



Above: Chris Noth and Julianna Margulies star in *The Good Wife* on Global.  
Top: OLN takes on the occult with *Ghost Hunters*.

# BEYOND THE 30: BRANDS' NEW ROLE

While the 30-second spot still reigns, more and more brands are getting in on the content development process at early stages. Witness the success of Canwest venture *Project Runway Canada*, which started life on Slice and shifted over to Global for a second season this winter, bringing with it major sponsors L'Oréal and Winners. Meanwhile, CTV picked up *Canada's Next Top Model* from Citytv for the second season, and brands Cashmere and H&M have joined returning sponsors LG and Procter & Gamble. While Canwest EVP sales Errol Da-Re says straight-up 30-second spots remain the most important part of the company's upfront business, he adds that, "The integration side of our business with the leveraged assets of Canwest is really a growth area for us."

The success of licenced formats like *PRC* and *CNTM* has inspired other Canadian retailers to take brand involvement to the next level. The prime-time English-language reality series *My Rona Home* is coming to Citytv this fall after seven seasons on Quebecor's TVA as *Ma Maison Rona*. The producer, Zone 3, approached Rogers with the idea, says Alain Strati, VP specialty TV and development, Rogers Media Television. "They recognized the ability for Citytv to not only promote and carry the show in key markets, but also to integrate



Former CMT host Elissa Lansdell takes the reigns on *My Rona Home*.

the concept with other Citytv shows like *BT* and *CityLine*, as well as other Rogers Media properties," he says, adding that Rogers worked with Rona and media agency Carat to adapt the program to the English market, mapping out the direction for the show concept and promotional initiatives throughout the contestant search, construction and broadcast phases of the show. The DIY home-improvement retailer also had a hand in

selecting the two Alberta families who will design and build new homes using materials and products supplied by Rona. Rogers is currently open to other supplementary marketer partners.

As Canadian media companies consolidate conventional and specialty assets, as well as online and print properties, they are hoping to sell themselves as a one-stop-shop for marketers. Example: HGTV star Mike Holmes is now branching out with a special series on Global, a column in Canwest dailies including the *National Post* and an online presence on digital assets. These kinds of packages were dangled in front of advertisers and media buyers alike at Canwest's first Client Partnership Symposium event – which brought together internal sales, marketing and content departments across media – in early May. "The main goal was to [show] our customers and agencies that we are basically seamless inside our company," says Da-Re. "That allows our clients to be more comfortable in coming to the table with ideas that we can brainstorm, leveraging all our internal assets from digital media and even the print component, VOD and product and script integration." **CT**

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# Shrewd, understated, moxie...

Media buyers weigh in on rival nets' strategies

BY BRENDAN CHRISTIE

## CANADIAN UPFRONTS

With the world going to hell in an economic handbasket, it was a given that this year's upfronts were going to be more homey affairs. Under the circumstances, less pomp was certainly in order. But that doesn't mean there weren't any surprises. Quite the opposite, in fact, as each broadcaster responded to the downturn by rolling out their fall skeds in their own singular style.

While most media buyers say there's no sure breakout hits in the few acquisitions that cracked the fall lineups, no one is complaining about the status quo. Stability is never a bad thing, after all, especially when you're talking about advertisers and their money. Fewer launches mean fewer risks.

"With no changes," observes Florence Ng, VP broadcast investments at ZenithOptimedia, "it becomes: how does your schedule compare to the competition? Are you still maintaining that dominant role? Basically, it gives the buying community a comfort zone. All the good shows, all the shows that we are familiar with, are going to be coming back.

"This year, there is a lot more selection, a better variety, and hopefully some [shows] will actually survive to the end of the year."

So, once you've ruled out revolution, all that's left is evolution. Here's the buyers' take on the four networks' approaches to the upfronts and the broadcasters' scheduling strategies.

### CTV

#### Upfront review:

CTV's upfront was a more personal affair this time around. Dubbed the "Up Close" to better reflect the warm, fuzzy feeling

This year, there is a lot more selection, a better variety, and hopefully some [shows] **will actually survive to the end of the year**

it hoped to create, CTV chose to do small group presentations and allow buyers a chance to ask questions and create a dialogue. The broadcaster followed that with a celebrity-filled affair at the old



The cast of *Community* will attempt to bring the laughs to Citytv this fall.

CHUM-City building on Queen Street in Toronto. (Call it what you like, it will always be the old CHUM-City building.)

That approach was favoured by most buyers. "I enjoyed listening to Ivan Fecan speak casually and answer questions," says Anne Muscat-Erskine, investment director at Starcom Worldwide. "CTV – and Rogers [for that matter] – did a good job of changing the way it has always been done, and showing their true colours; showing what their hopes are."

#### Hits and misses:

Never in the history of television have buyers used the phrase "tried and true and safe" so often. With CTV only adding one new show to the prime-time lineup, that's what got most of the attention.

*The Vampire Diaries* has been slotted in at 7 p.m., but buyers expect it could move if it breaks. Put to a panel at Gaggy Media in Toronto – consisting of VP Kelly Dutton, media supervisor Susan Robb and senior

media buyer/planner Sarah Bergamo – the show brims with potential: "The station has chosen to stretch the 'twilight' hours and jump on the popular vampire bandwagon. It is in a timeslot where big competition is scarce and vampire magnetism could persist."

While the CTV sked saw no significant changes that would affect viewership, over on the A channels it's a slightly different story. *Flash Forward* is the buzz show, even though the network was not allowed to screen the pilot for buyers. That didn't dampen enthusiasm, however. "I think that is a show that is going to come out of the gate well, like *Fringe* did," predicts Muscat-Erskine, "and they've paired it with *Fringe*." She believes it may make an appearance on CTV if viewers show up – but that would mean taking it out of simulcast, as CTV already has *CSI* and *Grey's Anatomy* in simulcast on Thursdays.

Wednesday night is the big question for the As. With four new shows back to back, buyers are a little worried about the lineup, labelling it a "wait and see" – many buyers, that is, but not all. The Gaggy team labels the new Wednesday shows all "misses" – mostly thanks to the competition they're up against: *Hank* takes on *America's Next Top Model* (CTV) and *Parenthood* (City);

*The Beautiful Life* against *Glee* (Global) and *Criminal Minds* (CTV), etc. Time will tell.

#### Media buyers' take:

The CTV strategy won the award for "the shrewdest" from the Gaggi Media panel. "The station is playing it very safe," they note, "with their dependable, tried and true schedule of proven hits such as *Grey's Anatomy*, *CSI*, *Dancing with the Stars*, *So You Think You Can Dance Canada*, *Law & Order: SVU*, *Criminal Minds* and *CSI: New York*."

Inese Korbs, director of media investments at M2 Universal, makes this observation, however: "The way we see it is that they have three distinct schedules. They have the fall schedule, which is dancing and drama. And then there is the Olympic schedule. And then there is post-Olympic, where it sounds like there is going to be a fair bit of Canadian." (At least the first two-thirds of that equation should be dependable.)

When it comes to the As, Gaggi expects the stations to "have some difficult struggles with more of the new shows on their schedule." That, combined with the significant changes on Global and Citytv (CTV is anchored with *Criminal Minds* and *CSI: NY*), likely means Wednesday night is the only night in the schedule that could be up for grabs. Advertisers take note.

### CANWEST

#### Upfront review:

Although it was expected, Canwest's low-key approach to the upfronts wasn't appreciated by all buyers. An understated affair, the network chose a morning presentation in Toronto's Distillery District, followed by sizzle reel screenings in rooms dedicated to each night of the week.

While some buyers praised the net for the



CTV jumps on the blood-sucker bandwagon by picking up *The Vampire Diaries* from the CW.

opportunity to interact one-on-one with execs and the chance to move through the screenings at their own pace, some found it lacking. One buyer called it "interesting but not informative." Another found it "unstructured" and wanting for detailed information.

That aside, what caused the biggest buzz from the Canwest upfront may have been something that wasn't even there – the E! channels.

#### Hits and misses:

Of the half-dozen or so new shows added to the Canwest lineup, two were singled out for praise among buyers – *Glee* and *The Good Wife*. *Glee*, the first episode of which screened on Fox last season, has a *High School Musical* feel ("Disney-like" as one described it), which could find a family audience. Or, as Gaggi puts it: "This new contender could be Wednesday

night's answer for the younger 12-to-24 and 12-to-34 target looking for an exercise in procrastination, layered with a tiny bit of cheese."

*The Good Wife* has strong casting in Julianna Margulies and will benefit from a late Tuesday night simulcast. Although likely a survivor, it faces tough competition from CTV's *Law & Order: SVU*. The same can be said of *NCIS: Los Angeles* (really, people, now we're starting with *NCIS*?), which has the star power of LL Cool J and Chris O'Donnell, but is up against CTV's *Dancing with the Stars*.

Buyers note that *The Cleveland Show* is safe and secure in its Sunday slot, and further serves to lock the young male demo for Canwest. Also in a new Sunday home is *Heroes*, which many think will thrive in pre-release.

Less certain is *Melrose Place*, which media buyers say is handicapped by post-release and slightly lower production value compared to its kitschy kin, *90210*. Although paired on the CW, in Canada, *Melrose* leads out Wednesday night prime time, while *90210* does the same Thursday – splitting the audience of 30-somethings dying to relive the '90s (for reasons unfathomable).

#### Media buyers' take:

Buyers think that dropping the E! burden was a winning move. The Gaggi panel says Canwest is "being shrewd and hanging onto proven hits like *House*, *Survivor*, *Bones* and *The Simpsons*, while also investing in strong new contenders."

"I think Canwest's schedule looks stronger," agrees M2's Korbs. "Now that they don't have E! to fill, they have more for their Global stations."

While offloading E! may have freed up Canwest to concentrate on Global, that doesn't mean it should expect the E!

## CENTS AND SENSIBILITY

In the Book of Revelations, this day is mentioned. (At the back somewhere.) Buyers say that pricing has stayed consistent – or even rolled back slightly.

But it might not last. "I do anticipate that through the year," observes Anne Muscat-Erskine, investment director at Starcom Worldwide, "given the recession (and typically following a recession), prices will increase in the scatter market when you go in short-term."

Other factors are also at play. With the loss of E!, there is reduced inventory, and with so few new additions to the skeds, trusted programming will likely sell out. That's offset

slightly by a strong City offering, so it might be a wash in the end.

Patience, as always, is a virtue. "I don't think there is a great rush to execute," says Sara Hill, president of M2 Universal. "I think clients are cautious about spending money, and I think the schedules that the broadcasters have put together are cautious too. They are safe."

"At their presentations, a lot of the broadcasters said that they recognized the times we are all operating in...They talked about how they all plan on being more flexible. The proof will be in the pudding."

## ANNOUNCEMENT



As the Regional Manager of Dunder Mifflin's Scranton, Pennsylvania branch, it is my duty and honor to bring you the announcement of our new strategic media partnership with OMNI Television. Starting September 7, 2009, OMNI will air our company's highly informative documentary, *The Office*, stripped in prime time 5 days a week in Ontario and Alberta.



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Steve Muscat, Sales Director, National Sales ([steve.muscat@rci.rogers.com](mailto:steve.muscat@rci.rogers.com), 416.764.3114).

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A handwritten signature in blue ink that reads "Michael Scott". The signature is stylized with a cursive-like flow.

Michael Scott  
Regional Manager, Dunder Mifflin





audience to do the same. Buyers believe E! viewers will spread out to find other light fare (such as comedy), and will jump to the As or City – something Rogers is undoubtedly hoping for, given the way it's positioning itself this year.

## ROGERS

### Upfront review:

If, despite the economy, you found yourself yearning for a traditional upfront, the Canon Theatre was the place to be in June. Rogers came out of its shell this year, doing its best to position Citytv as Canada's second network. The media giant put on a true upfront presentation, complete with a full screening of *Modern Family* and lots of promos for their new building in the heart of Toronto's core. That was followed by a somewhat reserved party at the Hard Rock Café. Even emerging networks have to watch the expense account these days.

In the face of restraint elsewhere, Rogers scored points for its moxie. "Personally," observes ZenithOptimedia's Ng, "I liked the Rogers one the best because it got the information across. The fall launch is still a big event, and having it at the Canon Theatre gave us that sense."

### Hits and misses:

City offered the most fodder for speculation thanks to the volume of new and new-to-the-network programming. On the winning side is the aforementioned *Modern Family*, part of an all-new Wednesday lineup. Although the entire night is unproven, the prime-time night leads with *Parenthood* (from Ron Howard and Brian Grazer), jumps to *Modern Family*, hands off to Courteney Cox vehicle

*Cougar Town* (which Ng believes is the night's weak link), and closes with *The Jay Leno Show*.

This ain't exactly the A channel's Wednesday night experiment.

As was hammered home during the upfront, *Leno* squares off against murder and mayhem on other stations, so buyers think it has a good chance with viewers looking for escape.

And at five hours a week in simulcast, it's a strong closer.

Best of all, Rogers is being realistic in its pricing. "I didn't want to see it being priced or estimated from a ratings or audience perspective as a full prime-time show," says Muscat-Erskine, "and it wasn't. We're going to have to see how that does at 10 o'clock... But it's an interesting notion – it will be new programming all year round, when the prime shows go into repeats."

*Community* is a question mark since it's up against tough Thursday night competition – *CSI* (CTV) and *Survivor: Samoa* (Global).

The Gaggi team spots two misses in the City lineup: *Accidentally on Purpose* and *Trauma*. *Accidentally*, where the unfunny Jenna Elfman stars as a film critic who gets pregnant after a one-night stand (ya, I thought *Knocked Up* was pretty funny too, guys), is up against *House* (Global) and *Dancing with the Stars* (CTV). *Trauma* is also up against stiff competition (like *Lie to Me* and *Dancing with the Stars*)...and might just suck.

City also picked up *Biggest Loser* and *Extreme Makeover: Home Edition*, programming audiences are already comfortable with. Muscat-Erskine adds a note of caution – viewers will just have to know where to find them: "City has to get out there and say: 'hey, we have these shows now,' and I'm sure that they will."

### Media buyers' take:

Gaggi gives Rogers an A+ for getting strong new contenders while maintaining existing favorites like *30 Rock* and *Ugly Betty*, as well as extra credit for having so much of the lineup in simulcast. And while the new network isn't in Global's league yet, it might not be far off if the new shows click.

Ng says Rogers is "going in the right direction," and welcomes the added competition City represents. She strikes a cautious note when it comes to Rogers' intention to sell the channels as a network for the first time. "I think selling as a network – one invoice – is definitely going to reduce paperwork on the agency side," she says. "But what we also look at when we buy the network is an advantage in terms of cost. What is it that we're getting in return? I think that is probably the number one question that we'll ask: is there any benefit to buying the network?"

## CBC

### Upfront review:

The CBC decided to forego the ceremony in favour of in-agency presentations. And with



Citytv's big names: Courteney Cox in *Cougar Town* (above) and *The Jay Leno Show* (left).

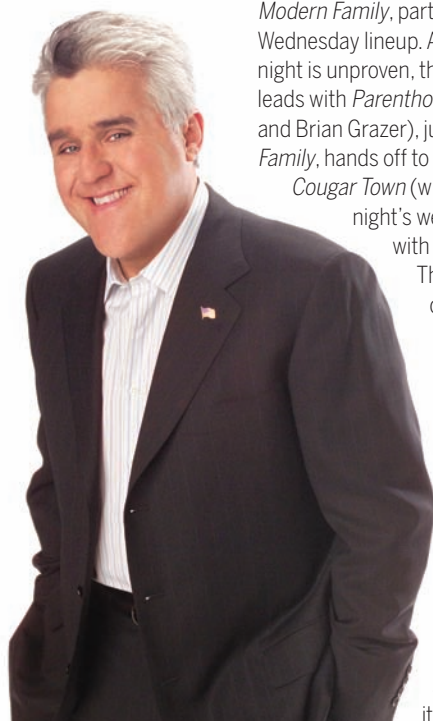
little in the way of new programming, buyers believe it was the best approach, praising the pubcaster's sales team for making the effort to get out and press the flesh.

### Media buyers' take:

The main addition to the CBC lineup is a seven-week run of *Battle of the Blades*, which buyers are split over. *Blades* has the hockey and freak-show factors working for it, but Gaggi notes "the concept is just a wee bit silly. Plus, it is up against *The Simpsons*/*The Cleveland Show* on Sundays and *House*/*Dancing with the Stars* on Mondays."

Where CBC is likely to maintain its edge is in (obviously) hockey and Canadian reality like *Dragon's Den*. With so much home-grown programming, advertisers have a greater chance for product integration and other meaningful conversations.

To find out what happened south of the border, see Mindshare Canada managing director Lina Alles' story about the New York upfronts, "Putting on a Brave Face," at [strategymag.com](http://strategymag.com), where you can also check out the entire national fall schedule grid.





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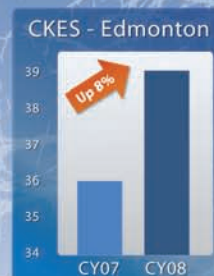
Source: BBM/NMR, Toronto DMA, Adults 25-54, Average Weekly Reach (000s), Monday - Sunday 6pm-6am, CY07: 11/07-12/31/07, CY08: 12/31/07-1/4/09



Source: BBM/NMR, Ontario, Adults 25-54, Average Weekly Reach (000s), Monday - Sunday 6pm-6am, CY07: 11/07-12/31/07, CY08: 12/31/07-1/4/09



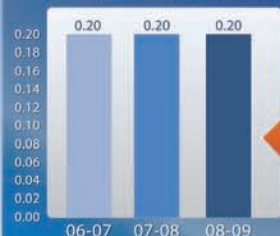
Source: BBM/NMR, Calgary DMA, Adults 25-54, Average Weekly Reach (000s), Monday - Sunday 6pm-6am, CY07: 11/07-12/31/07, CY08: 12/31/07-1/4/09



Source: BBM/NMR, Alberta Balance, Adults 25-54, Average Weekly Reach (000s), Monday - Sunday 6pm-6am, CY07: 11/07-12/31/07, CY08: 12/31/07-1/4/09

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Broadcaster	Program	Days	Start Time	AA Rtg % P 25-54	Rank P 25-54
CBC-ONT	NAT. CURRENT AFFAIRS	MTWTF..	22:25	0.9	1
CBLT	NAT. CURRENT AFFAIRS	MTWTF..	22:25	0.9	1
CTS - Toronto	MICHAEL COREN SHOW	MTWTF..	20:00	0.2	3
TVO	THE AGENDA	MTWTF..	20:00	0.2	3
SUNTV	CASINO RAMA GRILL RM	MTWTF..	23:00	0.1	5
TVO	THE AGENDA	MTWTF..	23:00	0.1	5
SUNTV	CASINO RAMA GRILL RM	MTWTF..	18:30	0	7

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Adult 25 - 54

Michael Coren ranks in at #3 among Primetime Weekday Strip Canadian Analysis & Interpretation Shows

Source: BBM/NMR, Toronto DMA, Adults 25-54, Average Weekly Reach (000s), Monday - Sunday 6pm-6am, CY07: 11/07-12/31/07, CY08: 12/31/07-1/4/09

## CROSS-COUNTRY CHECKUP

What's going down in Canada's big four markets

BY CHRIS POWELL

## MONTREAL

## What's changed?

Not a whole lot, actually. TVA remains the runaway market leader, followed by Radio-Canada in second place. TQS – rescued from bankruptcy by Remstar Corporation about 15 months ago – is still a distant third. “TQS is struggling for sure,” says Carol-Ann Cairns, associate GM of Montreal media agency BCP. “But we all expected it to be a long haul for them. It's never going to be a TVA.”

On the strength of reality shows like *Le Banquier* (the French counterpart of *Deal or No Deal*) and *Occupation Double*, TVA's share in the Quebec Francophone market was a whopping 28.3 for the September 2008 to May 2009 broadcast period, more than double Radio-Canada (a 14 share) and well ahead of TQS (6.1). It also led in both the daytime and prime-time ratings. Its performance contributed to a slight increase in profit for owner Quebecor's broadcast operations for the three months ending March 31, as they jumped to \$12.4 million from \$11 million in the year-earlier period.

## What's next?

After struggling financially for years, TQS is attempting to rebuild under new ownership. One strategy has been creating themed nights, similar to the approach CBC Television took – and subsequently abandoned – several years ago.

But buyers feel TQS faces a daunting task by attempting to create programming that can rival that of TVA and Radio-Canada. “They're the ones that have the funds and the resources,” says Cairns. “The thinking [TQS] has is good, but they just don't have the programming to back it up.”

TQS has countered by investing heavily in U.S. programming, importing shows like *Fringe*, *The Mentalist* and *Wipeout*. “They usually don't do that well with English programming, but there have been some over the years that have worked,” says Kim Dougherty, director of national broadcast investments for OMD Canada in Toronto. “*The X-Files* always worked in the Quebec marketplace, and *Fringe* is very much like that. [Quebec audiences] also like wacky stunt-type things, so *Wipeout* could do well.”

## Best bets

Politician Mario Dumont, former leader of Action Démocratique, joined TQS earlier this year, and will host a daily current affairs show on the network beginning in September. Elsewhere, TVA boasts returning faves like *Star Académie* and *Occupation Double*.



## TORONTO

## What's changed?

One word: recession. Conventional broadcasters are experiencing unprecedented economic hardship, which has led to layoffs, asset sales and (ultimately fruitful) renewed calls for the CRTC to re-examine the contentious fee-for-carriage issue.

Canwest placed its five E! channels on the block and has sold two (Hamilton's CHCH and Montreal's CJNT) to indie broadcaster Channel Zero, while CTV was to unload three of its A channels to Shaw Communications for \$1 each. While the deal fell through, the Windsor A channel has since been saved due to an increase in local programming funding, and CTV will apply to convert the Wingham station to a rebroadcast of London A channel. (No word yet on the fate of the Brandon, MB. station.)

Broadcasters weren't helped any by a mediocre 2008-09 season, which failed to yield any breakout hits (though some freshman shows, including Global's *Life on Mars* and CTV's *Fringe*, were renewed). The ratings battle produced the customary showdown between perennial market leader CTV and Global Television, with CTV's CFTO boasting a 7.5 share among adults 25 to 54 for the September 2008 to May 2009 period, followed by Global Television with a 4.6 share.

## What's next?

At the upfronts, Barbara Williams, EVP of content for Canwest Broadcasting, confirmed buyer speculation that the E! stations will no longer play a role in the company's plans. “We've made a strategic decision that running one conventional network is the way to go,” she said. “From that, we will not be running those stations come fall.”

Buyers feel that having the underperforming E! channels out of the picture will enable Canwest to focus solely on its core Global Television property. Florence Ng, VP of broadcast investments at ZenithOptimedia Canada, says this development could help the perennial second-place broadcaster close the gap with market leader CTV.

As is usually the case, CTV has few holes to fill in its prime-time lineup, although buyers feel some of its properties – such as *CSI* and the seemingly ageless *Law & Order* – are getting a little long in the tooth.

Citytv got off to what Ng calls a “relatively weak” start in its first full season under the Rogers Communications umbrella, as shows like *Crusoe* and *Glam God* failed to find an audience. It gained momentum in the spring, however, courtesy of stalwarts like *The Bachelor* and *30 Rock*. “They just have to maintain the momentum,” says Ng.

While studios revealed that broadcasters paid up to 5% less for U.S.

programming this year, buyers say there's no indication these savings will be passed on. “That's interesting to me, because we have not seen decreases of any kind,” noted OMD's Dougherty.

## Best bets

Global is adding to its longstanding Sunday night animation block with *Family Guy* spin-off *The Cleveland Show*. But Dougherty wonders if Canwest is catering too much to a young male audience with such risqué fare. “I understand that you're probably the only people on Sunday night getting young males, but is that who you want?” she says. Global is also moving *Heroes* from its traditional Monday time slot to a pre-release position at 10 p.m. on Sunday (*Brothers & Sisters*, which occupied that spot, moves to Monday). “*Heroes* has been a staple for us on Monday for a long time,” explained Williams, “but honestly, coming out of the Monday night lineup in a [post-release] position was not going to give it its best chance possible. On Sunday night, coming out of the [animated] lineup...it's a perfect flow.” Williams is also keen on the new comedy-musical series *Glee*, which originates on the Fox network: “I think really it will be a game-changing show this season.”





Opposite page: the soft-spoken neighbour from *Family Guy* gets his own animated series, *The Cleveland Show*, picked up from Fox by Global. Left: CBC is counting on big things from comedian Ron James and his new show this fall. Below: the cast of CTV's pickup from ABC, *Flash Forward*.

## CALGARY

### What's changed?

With a stable of perennial audience faves, CTV's CFCN-TV was the market leader among adults 25 to 54 for the September 2008 to May 2009 broadcast period, with a 7.1 share according to BBM. It was followed by Global's CICT-TV with a 5.4 share, CBC with a 3.1 share and Citytv with a 2.6 share.

### What's next?

In a market where TV inventory is scarce, buyers worry the loss of E! will send already sky-high ad rates soaring. "Prices are going

to increase because [by eliminating E!] you've just created demand," says OMD's Dougherty. "Less stations, less available ratings, less programming to buy. When there's a lack of supply, and there will be, demand is going to rise and they're going to increase prices."

According to Dougherty, this will exacerbate already difficult market conditions for buyers. "Prices have been increasing in Alberta for years, and we haven't been able to stop it," she says. Even though major TV advertisers like car companies have scaled back their advertising in recent months, she adds, buyers are still looking at "sold out situations" in Calgary.

"One less station will hit the Calgary market even more," agrees ZenithOptimedia's Ng, who also points out that a general decline in ratings is forcing advertisers to buy more airtime in order to maintain previous ratings delivery.

### Best bets

Most of the buzz around CBC's new shows is centred around *The Ron James Show* and the new reality series *Battle of the Blades*, in which figure skaters and professional hockey players team up in an elimination-style challenge. An intriguing premise, although Dougherty questions the 8 p.m. Sunday timeslot – which pits it against CTV's *The Amazing Race*. "You really think a reality show like *Battle of the Blades* is going to go up against *The Amazing Race*?" asks Dougherty. "For younger demos, definitely not, but maybe for 35-plus."

## VANCOUVER

### What's changed?

CTV has the stronger schedule, but Global has the stronger signal. As a result, Vancouver remained one of the few strongholds for Global last season. Aided by what Ng describes as a "very well established" news presence, Global's CHAN-TV drew a 10.6 share among adults 25 to 54 for the September to May period according to BBM, followed by CTV's CIVT with a 7.3 share, CBC with a 4.1 share and Citytv with a 2.1 share.

### What's next?

While the loss of E! is expected to drive up rates in Calgary, buyers expect it to alleviate fragmentation in the heavily saturated Vancouver market – which boasts eight stations, plus spill from U.S. stations like Bellingham, WA's KVOS.



### Best bets

CTV and Rogers co-own the broadcast rights to a little event called the Vancouver Winter Olympics, which will likely attract a few viewers. Meanwhile, much of the buzz surrounding CTV comes from the ABC pickup *Flash Forward* and the one-hour drama *The Forgotten*. City, meanwhile, is showing the somewhat contentious *Jay Leno Show* at 10 p.m. five nights a week. "They haven't given up a lot because they didn't have a lot to begin with," says Ng. "That strip allows them to fill five hours through the week, which does help."

Canwest's Williams, however, feels there's an opportunity for rivals to grow 10 p.m. audiences at City's expense. "If I had to guess, I think [Leno's] audience is going to be a little smaller rather than a little bigger," she said during the broadcaster's upfront presentation.

*Leno's* audiences are also expected to skew male, leading Canwest to counter with a full slate of female-friendly shows (*The Good Wife*, *Melrose Place*, *90210*) in the 10 p.m. slot.

# The specialty hot list

Strategy's guide to Fall TV on the upper realm of the dial

BY CHRIS POWELL

"HOT" TENDS TO BE A TRANSITORY STATE IN POPULAR CULTURE. IT IS AS FLEETING AS IT IS ELUSIVE, SUBJECT TO THE WHIMS OF TASTEMAKERS AND A FICKLE PUBLIC. IT SEES HEROES – NOT TO MENTION *HEROES* – REDUCED TO ZEROS QUICKER THAN YOU CAN SAY "IS THAT YOUR FINAL ANSWER?" WITH THAT IN MIND, WE ASKED MEDIA BUYERS ACROSS THE COUNTRY TO TELL US WHAT'S HOT IN SPECIALTY TV RIGHT NOW. WE ASKED THEM TO EVALUATE THE CHANNELS ON EVERYTHING FROM RATINGS PERFORMANCE AGAINST A PARTICULAR DEMO TO BUZZWORTHY NEW SHOWS AND INNOVATIVE AD FORMATS. HERE ARE THEIR OBSERVATIONS...

## Top picks for WOMEN

**W**  
(Corus Entertainment)  
AMA: 56,000 (2+), 21,000 (W25-54), 19,000 (W18-49), 8,000 (W18-34)  
Averaging more than 10 million viewers a month, W Network delivers lifestyle shows, as well as popular series and Hollywood hit movies. It targets women 25 to 54 with programming that reflects a desire to relax, laugh and learn.

**Buzz**  
Media buyers rave about W's close relationship with advertisers, leading to groundbreaking initiatives such as the award-winning "Dove Sleepover for Self-Esteem." These integrated programs enable advertisers to connect with W Network viewers in new ways. "W has done a phenomenal job in that area," says Florence Ng, VP of broadcast investments for ZenithOptimedia. Terry Chang, VP investment director for MediaVest Worldwide, says, "They're now in the business of storytelling," citing a new program for Kraft Canada's Oreo brand to find the next "Oreo Lick Race Family." The program features online videos created by Corus, augmented by 15-second spots appearing on W and sister channels YTV and CMT. "It could have been a simple contest," says Chang, "but they elevated it and brought it to life."

## New for fall

**Eat Yourself Sexy**  
Based on W Network's popular U.K. series *You Are What You Eat* hosted by Gillian McKeith, here she helps Canadians sort their eating habits with humour and a no-nonsense approach.

**Big Voice**  
Vocal coach extraordinaire Elaine Overholt takes everyday women from the shower to the stage. Each episode sees Overholt and her team of choreographers, stylists and fitness trainers help a woman realize her dream



of performing, whether at a wedding or her favourite venue.

**SHOWCASE**  
(Canwest)  
AMA: 47,800 (2+), 27,000 (A25-54)

Reaching more than seven million households, Showcase is the home for breakout cable dramas, big-ticket movies and popular network series. Its viewers are well educated, with an average household income between \$75,000 and \$100,000.

**Buzz**  
Showcase ranks in the top 10 specialty channels among adults 25 to 54, and saw ratings among women 25 to 54 increase by a whopping 31% this year. A major brand overhaul for Showcase and sister channels Showcase Action (which will be known simply as Action) and Showcase Diva debuts Aug. 31. The relaunch includes a new logo and revamped on-air elements. "It's always been a premiere brand...but we saw a time and opportunity to refresh," said Barbara Williams, Canwest Broadcasting's EVP of content, at the broadcaster's fall preview. "Showcase is starting to get an HBO feel to it," adds MediaVest's Chang, who praises the addition of shows like *Damages*. "They're really cleaning up their act and investing in quality shows."

## New for fall

### The Foundation

This five-part Showcase original series follows the inner workings of a dysfunctional but well-funded charity and its less than scrupulous executive director, played by Mike Wilmot (*It's All Gone Pete Tong*).

### Crash & Burn

A young claims adjuster for a cutthroat corporation is the protagonist in this 13-parter set in Hamilton. The series follows his dealings with insurance scams and the criminal underworld while trying to escape his past. Canwest is currently shopping product integration in this series to automotive companies.

## FOOD NETWORK

(Canwest)

AMA: 44,000 (2+), 24,400 (A25-54), 13,200 (W25-54)

Food Network reaches more than 5.8 million households and caters to adults 25 to 54, skewing 54% female. Viewers are well educated, with an average household income of more than \$80,000. Most are young couples with children (approximately 27% with kids under 12) and lead convenience-oriented lifestyles.

### Buzz

Food Network's AMA places it among the top 10 specialty channels for adults 25 to 54, and seventh against women 25 to 54. It also grew 6% against adults 25 to 54 and 11% against adults 18 to 49 last season. Susan Dioszeghy, SVP, western region media director for M2 Universal in Calgary, says the channel is also attracting male viewers who are watching with their significant others.

Among its newest ad formats are faux "viewer advisories" that appear after commercial blocks.



Above: Luke Kirby stars in Showcase's *Crash & Burn*. Previous page: Gillian McKeith teaches W viewers how to *Eat Yourself Sexy*.

## New for fall

### Chopped

Hosted by Ted Allen (*Food Detectives*), this 13-ep reality series challenges four up-and-coming chefs to turn everyday ingredients into a three-course meal. After each course, a contestant gets "chopped" until there's one left standing. A rotating panel of culinary elites will decide whose dish is best, awarding \$10,000 to the winner.



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*The Real Housewives of New Jersey* bring the unscripted drama to Slice this fall.

#### **Top Chef Masters**

Making its Canadian premiere this fall, this show pits 24 world-renowned chefs against each other in the hugely popular *Top Chef* format. The ultimate Top Chef Master will receive \$100,000 toward the charity of their choice.

#### **The Supersizers Go**

Comedian Sue Perkins and restaurant critic Giles Coren explore eating habits from the past 500 years. Clad in period costume, the pair will eat their way through typical menus from seven different eras – a culinary extravaganza that includes leaping-frog pie and sheep's head.

#### **HGTV**

(Canwest)

**AMA: 56,100 (2+), 29,000 (A25-54), 19,300 (W25-54)**

From decor to renos, HGTV is home-related TV. Catering to adults 25 to 54, skewing 67% female, viewers are loyal, with adults watching 92.2 minutes per week. They're also well educated, have an average household income of more than \$80,000, and live in either urban or suburban areas. The HGTV audience enjoys entertaining at home and typically watches three-plus hours of TV a day.

#### **Buzz**

HGTV is currently the second-ranked channel among women 25 to 54, with viewership in this segment increasing 9% over winter/spring 2008. Along with Food Network, buyers consider HGTV a leader in product integration.

"[Canwest's] integration team is very strong," says Ng. "They come up with good stuff time and time again." Chang adds that HGTV is one of the leaders in "competition" shows, a hot genre right now. "They are one of the highest audience ranking cable shows, [and] Canwest has jumped on this with Food and HGTV," he says.

#### **New for fall**

##### **Holmes Inspection**

Canada's favourite handyman, Mike Holmes, is back with an all-new hour-long series in which he helps victims of home inspections gone wrong. In each of the 26 episodes, Holmes will uncover what went wrong and, with the help of his construction team, make it right.

##### **Realtor vs. Realtor**

This 13-episode show takes a couple searching for a new home and introduces them to two completely different real estate agents who compete to find them a perfect house. The show promises aggressiveness and cutthroat strategies, as well as resourcefulness to win over clients.

#### **SLICE**

(Canwest)

**AMA: 21,300 (2+), 9,600 (W18-49), 13,800 (A18-49), 12,800 (A25-54)**

Adults 18 to 49 comprise more than 70% of Slice's audience, and the net also has a strong female skew (75%). Its sweet spot is the 30-something woman balancing family, work and a social life.

Thirty one per cent of Slice's viewing audience has children under 12, while 39% have a household income of \$80,000 or more.

#### **Buzz**

In spring 2009, Slice achieved an 18% increase in average minute audience for adults 25 to 54 and a 20% increase against women 25 to 54 versus the previous year. It is currently the fifth ranked network against women 18 to 34, and in the top 10 analogue specialty channels for women 18 to 49.

#### **New for fall**

##### **The Real Housewives of New Jersey**

Following successful stints in Orange County, Atlanta and New York, the *Real Housewives* series arrives in New Jersey. For the first time, the show focuses on more than just friends, as two sisters introduce a new level of familial drama.

##### **X-Weighted: Families**

The fourth season of the popular weight loss show will focus on an epidemic sweeping through Canada: fat families. The 13-part, one-hour series will follow a cross-section of Canadian families, with each ep following a different family in its struggle to effect positive change in their lives.

## **Top picks for YOUTH**

#### **YTV**

(Corus Entertainment)

**AMA: 64,000 (2+), 28,000 (P2-11)**

YTV is seen in over 10 million homes and connects with 2.2 million kids per month. Its targeted programming includes after-school block The Zone, Saturday morning cartoon block Crunch, Sunday movie block Zapx and the weeknight comedy block. Its primary audience is kids 6 to 11, while families (adults 18 to 49 with kids 2 to 11) are its secondary audience.

#### **Buzz**

Buyers laud its extensive audience knowledge, courtesy of proprietary market research including the annual YTV Observer (previously known as the YTV Tween Report), an in-house trend team, and YTV.com web polls and surveys. According to MediaVest's Chang, youth-oriented channels typically

fall into two camps: those catering to “mommy’s kids,” and those attempting to woo older audiences with edgier programming. “YTV is doing a great job on the wholesome level, and also trying to edge it up a little bit,” he says.

## New for fall

### Penguins of Madagascar

Produced by DreamWorks Animation in association with Nickelodeon, this CGI series follows four penguins as they maintain order in their habitat, New York’s Central Park Zoo.

### That’s So Weird!

Friends stumble upon a third-rate network called So Weird TV, where the programming – from *Depressi High* and *Really Smallville* to the other ultimate fighting league, Ultimate Food Fighting – is even weirder than the name. The sketch comedy show will feature guest appearances by actors, athletes and musicians.

## TELETOON

(Astral Media/Corus Entertainment)  
AMA: 33,300 (P2-11), 18,400 (A18-49)

Where cartoons live. Available in more than 7.7 million Canadian homes, Teletoon offers animated entertainment for kids, youth and adults. Its programming is also available online at Teletoon.com, as well as on-demand and through mobile TV and iTunes.

### Buzz

A premiere destination for brands seeking young males, boys comprise 67% of its total 2 to 11 audience. “They’re very strong against both boys and the youth demo,” says Ng. Its broadcast offering is complemented by Teletoon.com, which offers

customized promotions and branded web games. The site received about 1.5 million visits in the most recent measured month.

Chang describes Teletoon as a channel to “watch out for,” as it ventures further into program integration.

“They have assembled a really strong integration team and

they’re trying to push ideas into the marketplace,” he says.

## New for fall

### Majority Rules

A tween-targeted dramedy combining live-action and animation follows the complications that ensue when a teen girl is elected mayor of her hometown. The show follows her attempts to balance friends, family, high school, relationships and politics.

### The Super Hero Squad Show

Building on the strong performance of superheroes on Teletoon, *The Super Hero Squad Show* features famous Marvel characters such as Captain America, Hulk, Wolverine and Iron Man as they protect Super Hero City from VillainVille’s infamous criminals.

## FAMILY CHANNEL

(Astral Media)  
AMA: 95,600 (2+), 42,500 (8-14), 25,000 (12-17)

Family Channel reaches 5.8 million homes across Canada, with the hard-to-reach tween demo (8 to 14) comprising its primary audience. It is also a leader among teens 12 to 17.

### Buzz

Family offers advertising partners an integrated approach that engages kids interactively and with grassroots campaigns. Buyers praise its range of ad opportunities, which encompass online (banner ads, video pre-roll), event sponsorship and interactive content (SMS, games, contests, mini-sites) and retail licensing and merchandising.

## New for fall

### Aaron Stone

This Disney Channel original series follows the adventures of the reigning world champion of popular online game “Hero Rising,” when a reclusive billionaire reveals that the game is actually a test for real secret agents.

### Overruled!

This series follows the trials of a 15-year-old played by Jacob Kraemer (*Degrassi: The Next Generation*), whose abilities lead him to become a high school lawyer in “Teen Court.” His cases involve litigation against school uniforms, allegations of science fair sabotage and a breakup.



Above: Teletoon’s *Super Hero Squad Show*.

Below left: the cast of *That’s So Weird!* on YTV.

## MTV CANADA

(CTVglobemedia)  
AMA: 12,200 (P2+)

The channel is available in more than 6.3 million homes, and the MTV Canada experience also includes the website MTV.ca. It has a commitment to 71% Cancon in prime time, and its primary audience is 12 to 34.

### Buzz

According to Chang, MTV boasts not only a full slate of “amazing” reality programming, but is also adept at using U.S. shows as a springboard for quality Canadian content – best exemplified by *The Hills* and its Canadian cousin *The Hills After Show*. “They have done a great job of leveraging the U.S. assets and taking them to the next level,” he says.

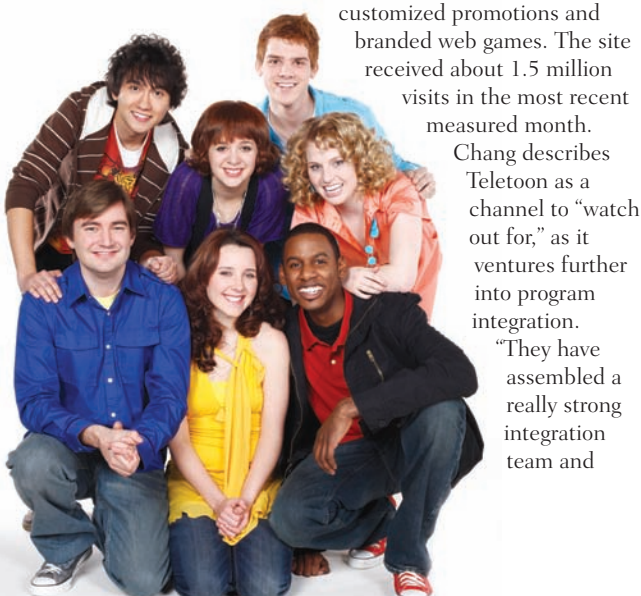
## New for fall

### The Buried Life

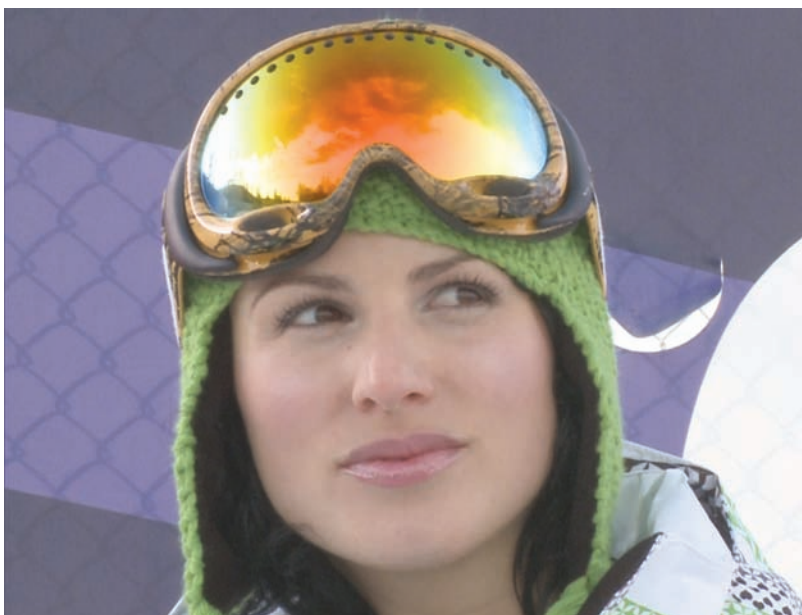
Four Canadian friends travel the world in an attempt to complete a list of “100 things to do before you die” in this reality series. They include trying to kiss actress Rachel McAdams and getting into the Guinness Book of World Records.

### Over the Bolts

Commissioned by Canada’s Olympic Broadcast Media Consortium and produced by MTV’s in-house team, this 10-episode, half-hour series follows members of the Canadian national snowboard team as they compete for a spot on the Olympic team.







MTV Canada shows its Olympic spirit with its very own reality show, *Over the Bolts*.

#### Disaster Date

People set up their closest friends on terrible blind dates just to watch them squirm. Those strong enough to make it through earn cash prizes.

#### MUCHMUSIC

(CTVglobemedia)

AMA: 22,100 (P2+)

Broadcasting since 1984 and available in more than 8.2 million Canadian households, MuchMusic is a leading destination for teens and young adults and its 12- to 34-year-old audience are avid consumers and early adopters. Its associated web property, [Muchmusic.com](http://Muchmusic.com), delivers music videos and user-generated content.

#### Buzz

M2's Dioszeghy describes MuchMusic as a "definite no-brainer" for reaching youth, however, she cautions: "I think you can fail miserably if you put the wrong creative message in that environment."

"They're quite different from the Much we used to know," says MediaVest's Chang. "They've really changed the whole format and are running a lot of reality shows."

#### New for fall

##### Making His Band

This eight-episode, one-hour show features Sean "Diddy" Combs on tour with aspiring musicians and singers.

#### Starmaker

Another show featuring Sean Combs, this 11-episode reality series sees the musical impresario hand-pick aspiring solo artists to compete to become the next big thing. Contestants will be judged on how well they handle photo shoots, deal with the paparazzi and perform on stage.

#### Top picks for MEN

##### ROGERS SPORTSNET

(Rogers Media)

AMA: 64,500 (2+), 21,000 (M18-49), 31,000 (A25-54)

Rogers Sportsnet offers four HD and analogue services: Sportsnet East, Sportsnet Ontario, Sportsnet West and Sportsnet Pacific. It televises nearly 200 NHL regular season games (more than any other Canadian broadcaster), and more than 100 Toronto Blue Jays games. It also broadcasts 250 regular-season MLB games, plus the playoffs. Additional sports coverage includes Sunday NFL games and English Premier League soccer. Its primary audience is men 18 to 49.

#### Buzz

Sportsnet's ability to reach elusive male viewers has been enhanced by improvements to [Sportsnet.ca](http://Sportsnet.ca), which is now WAP-enabled for devices like the iPhone and BlackBerry. The broadcaster is also utilizing social media sites like

Twitter and Facebook to expand its target audience. ZenithOptimedia's Ng also praises ad formats like the "squeeze-back," which allow ads to run without interrupting live programming.

#### New for fall

##### NFL

Thursday nights just got better, thanks to a new three-year agreement with the National Football League. Sportsnet is the exclusive Canadian rights holder of the NFL Network's eight-game schedule, which features six Thursday night broadcasts – including the Buffalo Bills hosting the New York Jets at the Rogers Centre in Toronto – one Saturday night telecast, and a Friday night broadcast on Christmas.

##### TSN

(CTVglobemedia)

AMA: 116,400 (P2+)

TSN is Canada's first and biggest sports channel, featuring live sports, commentary, news and highlights. Its primary audience is educated, affluent, passionate male sports fans 25 to 54.

#### Buzz

Dioszeghy says TSN has done a superb job of branding itself as a "go-to" destination for male sports fans, while [TSN.ca](http://TSN.ca) complements the broadcast entity with video highlights, real-time updates, analysis, discussion boards and fantasy leagues. Chang says TSN is in "a league of its own" with top-flight programming (including a growing roster of NHL games). "They were the ESPN of Canada, now they're ESPN in overdrive," he says. The sports channel is also introducing programs to mark its 25th anniversary this year. One of these is the Kraft Celebration Tour, which will see the network's flagship news program, *Sportscentre*, broadcast from 10 Canadian communities between Aug. 22 and 31. One municipality will win \$250,000 for a "community refresh."

#### New for fall

##### Vancouver 2010 Olympic Winter Games

TSN will deliver more than 300 hours of live coverage from the Vancouver Games in HD. More than 25 TSN personalities will be involved in the broadcast, with *Sportscentre*'s Darren Dutchyshen hosting prime-time coverage and Dave Randorf hosting daytime coverage.

#### NHL on TSN

TSN will televise at least 70 regular season games featuring at least one Canadian team throughout the 2009-10 season, followed by live coverage of the first three rounds of the Stanley Cup playoffs. The schedule includes exclusivity for Wednesday Night Hockey and Canadian coverage of the NHL Entry Draft and the NHL Draft Lottery Special.

#### SPACE

(CTVglobemedia)

AMA: 47,300 (P2+)

Available in more than 6.7 million Canadian homes, Space is the home of sci-fi, speculation and fantasy. Viewers are primarily 25 to 54, with a post-secondary education and a fondness for home entertainment equipment. They are particularly likely to purchase DVDs, CDs and videogames, as well as use features on mobile devices.

#### Buzz

Chang says Space is a channel media buyers should keep an eye on,

particularly as sci-fi moves beyond its stereotype as a domain for geeks and social misfits – a transformation underscored by the recent rebranding of the U.S. Sci-Fi Channel as SyFy. “Sci-fi is no longer just for the geeky guy,” says Chang. “It’s you, it’s me.”

#### New for fall

##### Sanctuary

Created by members of the team behind *Stargate SG-1*, *Sanctuary* takes place in a world different from ours, but still familiar. Monsters move silently throughout this realm, while one woman searches them out.

##### Stargate Universe

Based on the popular *Stargate* franchise and starring Robert Carlyle and Lou Diamond Phillips, this show follows a team of explorers who must fend for themselves after discovering their starship is unable to return to Earth.

## Top picks for BOOMER

#### BRAVO

(CTVglobemedia)

AMA: 45,800 (P2+)

A TV destination for people who love the arts, whether in the form of classic opera, documentary or cutting-edge film. Bravo is available in more than 6.7 million Canada homes and caters to adults 25 to 54, with a female skew. Future finances and health are among their primary concerns.

#### New for fall

##### Great Canadian Bio-Series

An eight-part series of in-depth features on some of Canada’s greatest talents, including Glenn Gould, Ian Tyson and Gordon Pinsent.

##### Photo Xplorers

This six-episode series follows a band of guerrilla photographers as they slip behind the barricades to capture haunting images of abandoned

# DUSKTV

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THRILLER & SUSPENSE CHANNEL

## BOYFRIENDS BEWARE

On 09.09.09, Scream TV will be changing to DUSK TV to become more female friendly. Movies and TV series that feature the supernatural and paranormal have become increasingly popular among women. So this fall, the new DUSK TV will take away much of the gore and feature bigger Hollywood premieres, greater star power and even more arm-clutching thrills from those genres.

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# FALL TV PREVIEW

buildings, describing the locations, the building itself and problems they find.

## White Collar

After years of pursuit, an FBI agent played by Tim DeKay (*Tell Me You Love Me*) finally catches an elusive con artist (*Chuck's* Matthew Bomer), only to see him escape from prison. Upon recapture, the criminal proposes a deal: in exchange for his freedom, he'll work with the FBI to catch other criminals.

## HISTORY TELEVISION

(Canwest)

AMA: 79,800 (2+), 40,200 (A25-54)  
14,700 (W25-54)

Available in seven million Canadian homes, History specializes in dramas, movies, living history series and docs about the people and events that have shaped our world.

## Buzz

The second-ranked specialty against adults 25 to 54 (its audience in this demo grew 53% last season), History is now growing its audience in other key demos. Blockbuster films, series such

as *Ice Road Truckers* and miniseries like HBO's *Rome* have helped attract female viewers (who found the channel themselves, not as a result of co-viewing). It is now the number four channel for women 25 to 54, with AMA growth of 66% last season. "History Television has successfully made history sexy," says Chang. "The old History was about World War I and World War II, but they've really gone beyond that to provide an interesting, fascinating and exciting offering."

## New for fall

### Expedition Africa

In an attempt to recapture the spirit of journalist Henry Morton Stanley's perilous 1871 journey to find Dr. David Livingstone, this show from reality wunderkind Mark Burnett follows four modern-day explorers as they venture into the wild Tanzanian interior.

### Generation Kill

Based on the book of the same name by *Rolling Stone* reporter Evan Wright, this seven-part HBO series from the

creators of *The Wire* follows a group of marines through the first 40 days of the Iraq War.

## Life After People: The Series

Combining special effects and interviews with top experts in the fields of engineering, botany, biology, geology and archeology, this 10-part, one-hour series contemplates life on Earth without humans. The show depicts how major metropolises would look without human intervention.

## DISCOVERY

(CTVglobemedia)

AMA: 72,300 (P2+)

Ranked first among English-language specialty channels for overall quality of programming for eight consecutive years by Roper Reports Canada, Discovery offers in-depth scientific programming, from animals to the animalistic side of humanity, from the sea to space, and the latest in innovation.

## Buzz

M2's Dioszeghy says Discovery is making significant inroads with older



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males. "It can pull some interesting numbers against males in the older demographic," she says. Chang calls Discovery (along with fellow CTVglobemedia properties TSN and RDS) one of the "anomalies" of the specialty world, with some of its shows attracting audiences similar to those found on conventional TV.

### New for fall

#### Junk Raiders

With just \$5,000 at their disposal, a team of "freecyclers," builders and designers must turn an old factory space into a functioning, trendy loft in just one month. Their primary building materials? Other people's garbage.

### Top picks for FRENCH

#### VRAK.TV

(Astral Media)

AMA: 32,200 (P2+), 8,700 (T12-17)

With more than 2.5 million subscribers, VRAK.TV is Quebec's top spot for teen and tween viewing of cartoons, sitcoms and original productions.

#### Buzz

"It's by far the number one channel against [the teen] demo," says Carol-Ann Cairns, associate GM for Montreal media agency BCP. "They really do cater to them." In addition to its top teen standing (with an 18% share), VRAK is also the top-ranked net in daytime against girls 12 to 17 (with a 22% share), and is watched an average of 23 hours per week.

### New for fall

#### VRAK la vie

This 13-part series chronicles the everyday life of four high school students, whether it's in class or at the mall. When school is out, they move online to Vraktv.com, where fans can continue to follow their busy lives. Cairns is especially keen on the series. "I think it's going to be very successful," she says.

#### Les sorciers de Waverly Place

In this comedy series, three apprentice wizards are instructed in the magic arts by their father, while mom teaches them everything else. Only one will grow up to become a wizard, so rivalry ensues.



Host Lorna Gordon creates decor unity in *Le mariage des meubles* on Canal Vie.

#### RDS

(CTVglobemedia)

AMA: 78,900 (P2+)

Carried in more than 2.5 million homes, RDS is the go-to for Quebec sports fans. The sole broadcaster of Montreal Canadiens games, it also carries a full slate of tennis, CFL and PGA action.

#### Buzz

RDS is "extremely dominant" in Quebec says ZenithOptimedia's Ng, "more dominant than TSN is in English Canada." Chang says the sports specialty is in "a league of its own," generating audiences comparable to conventional stations. "If you're a man and you like sports, you either go to an English broadcaster or RDS," says Cairns.

### New for fall

Besides carrying all 82 Montreal Canadiens games and 30 other NHL games, RDS will also air the 2009 Grey Cup game, the World Junior Hockey Championships and more than 350 hours of the Vancouver Olympics.

#### CANAL VIE

(Astral Media)

AMA: 39,100 (P2+), 11,600 (F25-54)

Available in nearly 2.2 million homes, Canal Vie is the French-language equivalent to the former Life (now Slice) channel. It caters to women 25 to 54, with programs serving up health, psychology, cooking and decorating.

#### Buzz

While French specialties have traditionally built their skeds around imported programs, Canal Vie is introducing five new homegrown shows this fall. "Programming is very

important in Quebec, says BCP's Cairns. "You produce programming, you get the audiences." Cairns expects this tactic to speed up the emerging trend of daytime viewing shifting from conventional to specialty. Canal Vie is also among the nine Astral stations offering network breaks, where clients' ads run simultaneously across all of the company's specialty channels. "Individually they're very small, but when you pool them together their share is important," says Cairns.

### New for fall

#### Cuisinez comme Louis

Each half-hour episode in this 26-ep series sees chef Louis-François Marcotte welcome a VIP into his restaurant, Le Local. He then cooks tableside for his guest, who is also invited to help prepare the meal.

#### Le mariage des meubles

An 11-episode series starring decorator Lorna Gordon as she assists viewers who are moving in with a spouse or roommate. Each 30-minute episode features Gordon helping to bring two separate dining room, kitchen, office or bedroom sets into a single home.

#### Chéri, choisis!

One couple. One room. Two designers. In this new decorating show, each member of a couple takes turns finishing a room in their house according to the tastes of an appointed designer. After seeing the two treatments, the couple must decide which one they like the most.

# Handicapping **the shows**

## CTV

BY MELITA KUBURAS

### **The Dr. Oz Show** (CBS)

**Mondays to Fridays 5-6 p.m.**

Dr. Mehmet C. Oz, Oprah's right-hand doc, is replacing *Dr. Phil* in the 5 p.m. weekday timeslot. Plenty of "harness the power of" nutrition advice is to be expected, however balanced with stories of hardships and inspiration. This spring, Oz caused a stir when he told Oprah and guest Michael J. Fox that the "stem cell debate is dead." A mix of frivolous diet advice and contentious medical statements? Sounds like *The Dr. Oz Show* will pick up where *Dr. Phil* should have left off four years ago.

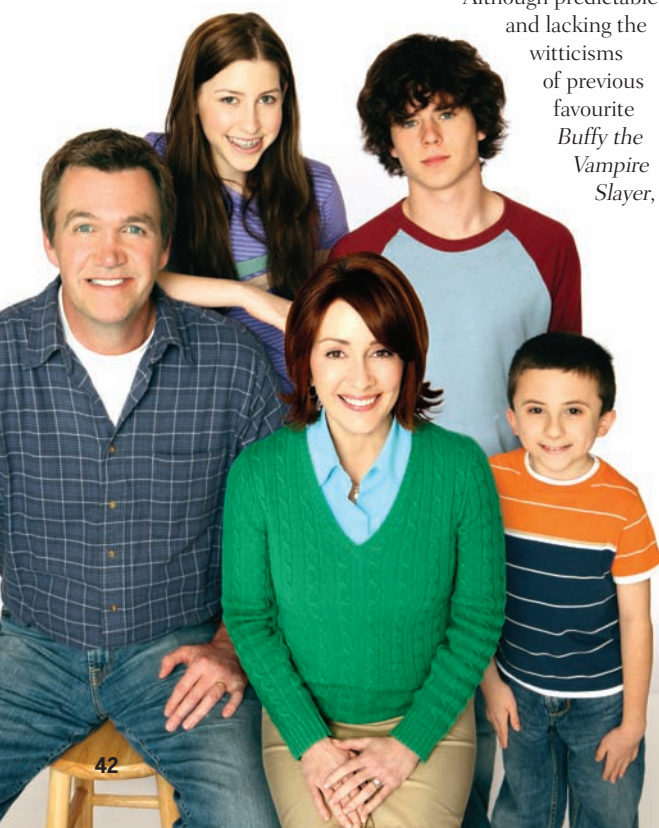
### **The Vampire Diaries** (CW)

**Thursday 7-8 p.m.**

A hot, new, mature-looking male student at Mystic Falls High School takes interest in a beautiful orphan played by Nina Dobrev (*Degrassi*). The stranger is, of course, a vampire who can control his urges but not those of his bad boy brother, who also wants our young heroine as she resembles a woman from their past – circa 1864.

Although predictable and lacking the witticisms of previous favourite *Buffy the Vampire Slayer*,

Above right: the genetically blessed cast of A's *Beautiful Life*. Below: Patricia Heaton (front, centre) brings the laughs in *The Middle*.



*Diaries* is generating buzz because it bumped *Smallville* for a CW Wednesday night spot.

## A

### **Hank** (ABC)

**Wednesday 8-8:30 p.m.**

Hank (Kelsey Grammer) and his family have to leave behind their fabulous life in New York City after he loses his fortune. Grammer fans might have high hopes for his latest return to television, but *Hank's* jokes at the expense of middle-class life in Virginia get stale quickly (he and his wife have to sleep in a fire truck bed after the mattress won't fit up the cramped stairway). Funniest moments are in watching the awkward attempts to become closer with his kids.

### **The Middle** (ABC)

**Wednesday 8:30-9 p.m.**

Patricia Heaton (*Everybody Loves Raymond*) is hilarious as the matriarch of a dysfunctional family. Sarcasm abounds, mostly from Heaton, who microwaves her kids' breakfasts and picks them up during customer test-drives at the car dealership where she works. Her insensitive husband, clumsy teenagers, and cute elementary schooler are also excellent in this half-hour sitcom about a normal family who eats dinner together – out of takeout bags while watching *Dancing with the Stars*.

### **The Beautiful Life** (CW)

**Wednesday 9-10 p.m.**

This drama about the life and times of supermodels is not generating as much buzz as is expected from the star power of Mischa Barton (whose role is reminiscent of the one she played in *The O.C.*) and executive producer Ashton Kutcher. Skeptics compare the scripted model show to past failures (Aaron Spelling's *Models Inc.*), but as long as it keeps up the self-aware humour of the ridiculous high-fashion world – "Take this necklace off and make it into a belt," says one designer – it could prove to be another *Gossip Girl*-style success story.

### **Eastwick** (ABC)

**Wednesdays 10-11 p.m.**

This dramedy about three women whose bewitching powers awaken when a mysterious stranger (Paul Gross) comes to town is best described as *Charmed* meets *Desperate Housewives*. The cast includes Rebecca Romijn (*Ugly Betty*) and Lindsay Price (*Lipstick Jungle*), and should attract female viewers who want to hear Gross, who is portrayed as somewhat of a sex symbol, describe himself as "a humble patron of the arts," but "a demon between the sheets."

### **Flash Forward** (ABC)

**Thursday 8-9 p.m.**

A scientific experiment results in a group of people catching a glimpse 20 years into the future and their lives are



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and your foursome on the green!*







The cast of Global's *Glee* sing for their supper.

never the same again, especially because everyone is always asking, "What did you see?" Joseph Fiennes (*Shakespeare in Love*) leads the ensemble cast of this new thriller. Cool action scenes, convoluted mysterious plots and heavy questions about whether the future can be changed make this an ideal Thursday night drama, but it remains to be seen whether a placement on A is enough for it to beat out Global's lighter alternative, *Survivor: Samoa*. **MK**

## Global

BY CAREY TOANE

**NCIS: Los Angeles**  
(CBS)

**Tuesdays 9-10 p.m.**

The West Coast cast of this spin-off police procedural includes Chris O'Donnell (*Scent of a Woman*) and LL Cool J (*Charlie's Angels*) as part of the Office of Special Projects, a wing of NCIS that works undercover to crack cases that pose threats to national security. Same banter, different time zone – leading out of *NCIS* and into *The Good Wife*, Tuesdays could be Global's night this fall.

**The Good Wife**  
(CBS)

**Tuesdays 10-11 p.m.**

When a state attorney (Chris Noth, *Sex and the City*) resigns under accusations

of misused funds and dalliances with prostitutes, his wife (Julianna Margulies, *ER*) suddenly finds herself wearing the family pants and goes back to work as a criminal defence lawyer. The pressure's on to compete against *Law and Order: SVU* on CTV, and if anybody is up to the task it's the stunning, talented former Nurse Hathaway. And with a cast rounded out by Christine Baranski (*Ugly Betty*), this could be a winner, with women especially.

**Glee**  
(FOX)

**Wednesdays 9-10 p.m.**

"There is nothing ironic about show choir!" says perfectionist Rachel, a member of a plucky choir up against a sadistic cheer troupe called the Cheerios and the trials of high school. Luckily there's a bit of sarcasm to balance out the earnestness in this fast-paced, well-shot dramedy from *Nip/Tuck* creator Ryan Murphy, starring Canadians Jessalyn Gilsig (*Heroes*) and Cory Monteith. But with high-gloss competition from Ashton Kutcher project *The Beautiful Life*, *Glee* could be facing a popularity contest.

**Melrose Place**  
(CW)

**Wednesdays 10-11 p.m.**

After *90210* came back last year, who couldn't have predicted this? The much-talked about, much-denied return of the cattiest crew is back, thanks to

CW. Laura Leighton is back as Sydney, and like in the old days, that's where the trouble starts – there's sex, money, blackmail and murder in the first 10 minutes. And with the only threats coming from *Eastwick* and *Leno*, who could resist?

**The Cleveland Show**  
(FOX)

**Sundays 8:30-9 p.m.**

Cleveland and his son leave Quahog for his home town of Stoolbend, VA. in this animated *Family Guy* spin-off from creator Seth MacFarlane. It's not laugh-out-loud funny, but the *Family Guy* flavour still lingers, from the trash-talking baby to the non-sequitur projectile vomiting to the talking bears. Nestled between fellow ani-families the *Griffins* and the *Simpsons*, it could do well or quickly prove to be the weakest link in a Sunday-night chain of animated humour – just in time for viewers to surf over to catch the second half of *Amazing Race* on CTV.

**Sons of Tucson**  
(FOX)

**Midseason**

From *Malcolm in the Middle* director Todd Holland, Ron Snuffkin is a sardonic, Jack Black-type character (Canadian Tyler Labine, *Reaper*) living out of his car and in danger of losing his kneecaps over a debt, who strikes up an unusual business arrangement with three boys in need of a father figure. Hilarity ensues – although we'll see how long the gags carry it through.

## Citytv

BY EMILY WEXLER

**Accidentally on Purpose**  
(CBS)

**Mondays 8:30-9 p.m.**

Jenna Elfman (*Dharma and Greg*) makes her sitcom return playing a newspaper film critic who becomes pregnant with the child of her much younger one night stand and decides to keep the baby and live with him platonically. It bears a strong resemblance to a certain movie starring a chubby Canadian and a *Grey's Anatomy* star, which will either appeal to audiences or annoy them. Leading out of *How I Met Your Mother*, comedy fans may tune in, but it will have a hard time beating the second halves of *Gossip Girl*, *Dancing with the Stars* and *House*.

### Trauma

(NBC)

**Mondays 9-10 p.m.**

The streets can be pretty mean, especially for a group of first responder paramedics who face extreme conditions and dangerous situations to save the lives of accident victims. From the producers of *Friday Night Lights*, it stars a few notable up-and-comers like Derek Luke (*Notorious*) and Cliff Curtis (*10,000 B.C.*). Audiences craving explosions, blood, intense emotion and occasional over-acting will likely flock to this potential *ER* replacement. Expect it to do well against competing drama *Lie to Me*.

### The Jay Leno Show

(NBC)

**Mondays to Fridays 10-11 p.m.**

Former *Tonight Show* host Jay Leno takes his act to prime time, bringing along many of the segments and features that made him famous. The show, which is a bit more comedy and a bit less talk show, features a longer monologue at up to 14 minutes. Leno was the ratings leader for most of his tenure on *Tonight*, beating out his main competition David Letterman most nights. Now that he's in a new time slot, the show is being touted as an alternative to the violent shows at



Above: Marc Thuet and his wife serve up ex-cons in *Conviction Kitchen*.

Top right: Jenna Elfman (centre) in *Accidentally on Purpose*.

10 p.m., such as the *CSIs* and *Law & Order: SVU*. Running the same show at prime time five nights a week is a big risk, but it may just be the dose of comedy that audiences are craving.

### Paranthood

(NBC)

**Wednesdays 8-9 p.m.**

Oscar-winning exec producers Ron Howard and Brian Grazer (*A Beautiful Mind*) back this drama, which finds a cash-strapped single mom returning



home to her parents and siblings, all of whom are dealing with their own familial issues. The cast includes plenty of TV and movie vets, including Maura Tierney (*ER*), Craig T. Nelson (*Coach*), Erika Christensen (*Traffic*) and Dax Shepard (*Baby Mama*). With a powerhouse cast and producing team behind it, this drama has a good chance of beating out old favourite *Bones* and new comedy *Hank*.

### Modern Family

(Fox)

**Wednesdays 9-9:30 p.m.**

A mockumentary about the ups and downs of a family that includes an older father (Ed O'Neill of *Married with Children*) and his much younger new wife, a daughter whose husband thinks he's hip and a son who adopts a baby from Vietnam with his gay partner. Backed by former *Frasier* exec producers Steven Levitan and Christopher Lloyd, this sometimes-edgy comedy may rely a little too heavily on stereotypes, but with clever dialogue and a few laugh-out-loud moments, it could do well sandwiched between two anticipated new series – *Paranthood* and *Cougar Town*. With no other comedies competing in the slot (unless you count dramedy *Glee*), it has a fighting chance.

### Cougar Town

(ABC)

**Wednesdays 9:30-10 p.m.**

Former *Friend* Courteney Cox produces and stars in this comedy about a divorcee who finds herself back in

the dating pool. With a *Desperate Housewives* vibe, *Cougar Town* is definitely targeting that coveted adult women demo. Following *Modern Family*, it stands a good chance against the later portions of new drama *The Beautiful Life* and new dramedy *Glee*.

### Community

(NBC)

**Thursdays 8-8:30 p.m.**

Produced and directed by the Russo brothers, who brought us *Arrested Development*, this quirky comedy stars *The Soup*'s Joel McHale as a lawyer whose degree is revoked, forcing him to go to community college where he forms a study group with a band of misfits, including comedy legend Chevy Chase. Fans of *Arrested Development* and *30 Rock* will no doubt take to this off-beat offering. Kicking off City's Thursday night comedy block, the show will likely do well without any other laughs competing.

### Ford Models Supermodel of the World Canada

**Saturdays 8-9 p.m. (Sept. 5 to 26)**

Dina Pugliese (*Breakfast Television*) and Laura Lanktree (editor of *Teenflare.com*) host this hunt for a Canadian model to represent our country at the Ford Models Supermodel of the World competition. Building off the success of other top-model-searching reality shows, this four-part series may see some success without a lot of competition for female audiences in this time slot.



## THE SHOWS

**Glenn Martin, DDS****Saturdays 8-8:30 p.m. (starting Oct. 3)**

To bring his family closer together, a dentist brings them on a cross-country road trip adventure in his mobile dental RV. Voices for this family-friendly stop-motion animated comedy include *Saturday Night Live* alums Catherine O'Hara and Kevin Nealon. It's the first television series produced by former Disney CEO Michael Eisner's Tornante Animation, created in Toronto. Animated shows about colourful families have fared well in the past (*The Simpsons*, anyone?), and with no other comedies to compete with, it could stand a good chance with those not tuning in to Saturday night hockey.

**My Rona Home****Sundays 9-10 p.m.**

In this Canadian reality series, two families compete to build new homes (tools and supplies provided by Rona, of course) in just ten weeks, completing one room per episode. Viewers vote on who did the best job each week and the final winners get to keep their new

chance. Leading out of *My Rona Home*, audiences craving something different may tune in over dramas *Cold Case* and *Heroes*.

**100 Questions (NBC)****Midseason**

Poor Charlotte, she's young and beautiful and has been proposed to by several men, but rejects them all because she can't find Mr. Right (do you feel sorry for her yet?). When she goes to an online dating service for help, she's forced to answer 100 questions about love, leading her to explore why she seems so darn unlucky (cue incessant laugh track). While British actress Sophie Winkleman (*Peep Show*) is charming, she'll need more than charm to survive with this one.

**Mercy****(NBC)****Midseason**

Despite what *Grey's Anatomy* has taught us, it's not just doctors who have all the fun. Nurses also like to cavort in on-call rooms, flirt at the local bar and talk about their intimacy problems. Luckily *Mercy* is here to set us straight. People may dismiss this one as a blatant copycat, but considering its decent cast including Taylor Schilling (*Dark Matter*), Jamie Lee Kirchner (*Rescue Me*) and Michelle Trachtenberg (*Gossip Girl*) and Emmy-winning director Adam Bernstein (*30 Rock*, *Rescue Me*), it could follow in *Grey's* footsteps and be a midseason replacement with legs.

**CBC****Canada's Super Speller****Monday to Friday 8-9 p.m.****Sunday 7-8 p.m. (Sept. 14 to 21)**

Spelling bees have experienced a strange surge in popularity lately, both in films and on TV, and CBC is jumping on the bandwagon. Airing for a week before the regular fall schedule, *Super Speller* pits 12 kids from across Canada against each other in a vocabulary battle of dictionary-sized proportions. The finals will take place at Acadia University's Spell Dome, and the winner will get a \$20,000 RESP and, of course, the coveted title.

**The Ron James Show****Fridays 8-8:30 p.m.**

Nova Scotia-born comic Ron James is bringing his stand-up act to the network this fall, interspersed with comedy sketches, video segments and animation. James has been a force on the stand-up circuit for over a decade. Fans of other Canadian comedy fare like *This Hour has 22 Minutes* and *The Rick Mercer Report* (which follows *Ron James*) will likely take a shine to the show. It may hold its own against dramas *Law & Order*, *The Guard* and *Ghost Whisperer*.

**Battle of the Blades****Sundays 8-9 p.m.****Mondays 8:30-9 p.m. (results show)**

Hosted by Ron MacLean and Kurt Browning, *Battle of the Blades* teams up eight hockey players with figure skaters who will compete for \$100,000 towards their favourite charity in a pairs figure skating showdown. Seeing Tie Domi doing double axles and wearing frilly outfits (we hope) may not appeal to hockey fans who would rather watch the retired star, well, play hockey and fight, but it may make him a household name with an entirely different kind of fan. The show will likely have trouble pulling audiences away from *The Amazing Race* on Sundays and the later half of *Dancing with the Stars* on Mondays.

**18 to Life****Midseason**

What happens when a couple gets married at the tender age of 18? CBC is hoping that hilarity ensues. In this single-camera comedy, *Degrassi: The Next Generation* alum Stacey Farber stars as a young woman who weds her teenage sweetheart (Michael Seater, *Life with Derek*), much to the dismay of both sets of parents and even their peers. The show may ride strong on *Degrassi* popularity, finding an audience with both teens and adults.

**The Republic of Doyle****Midseason**

Set in St. John's, Nfld., this dramedy follows a father-son team of private investigators who solve mysteries and navigate their dysfunctional relationship. CBC brought in a famous foreigner, Irish actor Sean McGinley (*Bleak House*, *Braveheart*), to satisfy international distributors. Crime fighting, coastal scenery – what more do they need? **EW**



Have *Mercy*! It's another medical drama courtesy of Citytv.

home with everything inside. With no other reality fare competing on the major networks, it may see success leading out of another popular abode-based show, *Extreme Makeover: Home Edition*.

**Conviction Kitchen****Sundays 10-11 p.m.**

In this Toronto-based reality series, executive chef Marc Thuet and his wife Biana Zorich open a restaurant with an unusual staff – former criminals. With three months to turn a profit, the stakes are high for the ex-cons who are at risk of losing this critical second

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BY SUKHVINDER S. OBHI, PHD

# IS NEUROMARKETING REALLY ALL THAT?

## MIND GAMES

One of the buzz terms in the world of advertising is neuromarketing. The approach has been gloriously described in numerous forums, including best-selling books such as *Buyology* by Martin Lindstrom. With the widespread availability of functional magnetic resonance imaging (fMRI) machines, it is now possible (although not cheap) to “see” into the brains of consumers as they ponder brands and related marketing material. However, for any business seeking to design or market their brand effectively, the real question is whether neuromarketing provides new info to help guide their efforts, or whether it’s simply hype, of which much has been made, but little has been delivered.

Let me start by admitting that I love brain scanners and the data they’re capable of providing. Once upon a time, scientists had to wait until patients died before they could whip out their brains and examine what was wrong with them. Now with fMRI scanners, we can peer into the living human brain while willing participants engage in (almost) any experimental task we care to give them. However, in evaluating the efficacy of fMRI data for marketing, we need to know what that data comprises. In a nutshell, fMRI gives us an idea of where in the brain activity correlated with a behavioural task is happening. It doesn’t tell us exactly when the activity is happening or exactly what it represents at the neural level.

What does this mean? Correlated activity tells us nothing about causal relations between activity in brain areas and thoughts or actions. For example, if I buy a new pair of sneakers and then run the fastest mile I’ve ever ran, I can’t claim that the sneakers caused me to run fast, because the purchase is only correlated in time with my fast run. It’s equally (perhaps more) likely that I was simply very motivated on that particular run. This is a well-known limitation of fMRI data and the primary reason why a triangulation approach is advised in neuroscience. Simply stated, this means we need to combine information from multiple methodologies to get a decent handle on what’s going on in the brain in any given scenario.

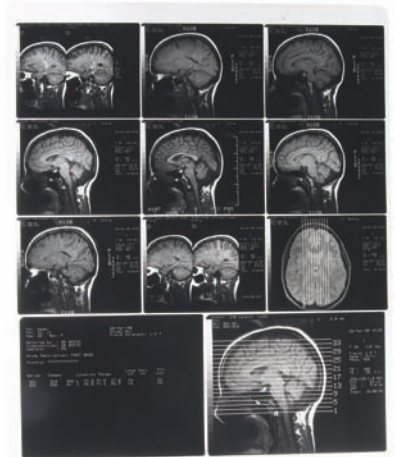
The other thing about (most) neuromarketing is that it comprises using brand and marketing “stimuli” in experiments which measure brain activity. Realistically, this stimuli (the pictures and messages presented to people in the fMRI scanner) are just cases of generic sensory stimuli used for decades in the neurosciences. It is no big secret that the processing by the brain is already reasonably well understood. We already know the parts of the brain that deal with visual images, verbal messages, emotions and reward, long-term and working memory as well as higher level “executive” control of thought and action.

We most certainly do not know exactly how these parts of the brain coordinate their activity to produce complex thoughts and behaviour, but we have some good ideas which are currently being tested by neuroscientists the world over. So, I don’t see neuromarketing as the ultimate answer to marketers’ dreams. It might well be interesting to know that high prices are correlated with activity in areas of the brain that process pain, but does this really give us new information? And there are cheaper (and quicker) ways of measuring this than a brain scanner.

The bottom line is that a very well-designed neuromarketing study will be worth its weight in gold, but simply knowing where something is happening in the brain is not all that illuminating for theories of how that something actually happens.

So the first thing for marketers to be aware of is that data from a neuromarketing fMRI study, although scientifically interesting (I am not advocating that neuromarketing studies are absolutely useless), will not provide you with all the information you need to effectively market your brand. The implications are: a) beware of anyone trying to sell neuromarketing as the ultimate approach for branding, and, b) adopt a triangulation approach to your marketing research activities.

For all practical purposes, this means, yes, do focus groups, but design them on the basis of what behavioural scientists know about



effective qualitative info gathering. Also, take an additional more quantitative approach by using what we know from neuroscience and psychology to design repeatable tests and gather data from consumers on how they think (consciously and unconsciously) about your brand and messaging.

If your aim is to understand the mind of consumers to market effectively, you definitely need to know how human beings process all kinds of information, but you don’t necessarily need neuromarketing for your specific situation.

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### CORRECTIONS

In the June issue article “Defying Das Odds,” Vancouver-based MDS was named as Volkswagen’s media agency, when in fact it is Toronto-based MBS. Also, in the article “McDonald’s Big Bean Blitz,” we were provided with incomplete credits, which should have included Michael Milardo as a copywriter for the West.

BY WILL NOVOSODLIK

# TV: 'THE TALLEST MIDGET IN THE ROOM'

It has been fashionable for some time now to forecast the death of any medium that isn't digital.

Of late it's been the newspaper. You can't open one these days without reading about one or more of its fallen brothers, or about how a once-proud industry is being left to hemorrhage on the battlefield, overwhelmed by virile new media, overlooked by web-enabled consumers and abandoned by the advertisers who once supplied it with endless fresh ammo.

Now joining the list of casualties is TV, for pretty much the same reasons. Declining ad revenues, channel fragmentation and changing media usage habits are the usual culprits in this reality show, in which digitally driven millennials have apparently voted the once-monolithic medium off the island.

I have to admit, watching my own Gen Y offspring in front of what McLuhan once referred to as the "electronic hearth" seems to validate some of these assumptions. They may be physically planted within viewing distance, but are never without a laptop, busily instant messaging and surfing while the boob tube blares and flashes in front of them. The image of the nuclear family happily hypnotized by the mind-numbing cathode ray is surely a thing of the past.

But while once-monopolistic TV networks shed their staff in record numbers, other numbers belie their apparent fall from grace. In Canada for instance, TV viewing trends have remained relatively stable since 2004. According to the Television Bureau of Canada, in 2008, adults 18 to 49 spent an average of 23.8 hours in front of the television every week, a number that actually moved up about 0.3% since 2004. This produced an average reach of 99% for the same group. Basically, this translates into the fact that television still has the highest daily and weekly reach of any medium in Canada.

Certainly the media professionals agree that when it comes to media buying: TV remains "the tallest midget in the room." But the buy has changed. Anne Myers, EVP managing director at Starcom MediaVest Group in Toronto, states unequivocally that it is still the fastest way to build brand reach, but not for the same reasons as it used to be. "For some time, it's not been about the 'spot buy,'" she says, "but about the integrated, targeted buy. You have to couple your buy with sponsorship opportunities and content integration designed to reach very specific groups."

The research and customer profiling demanded by this kind of media purchase, integrated as it is with a carefully balanced and precisely weighted presence in other media, have been the impetus behind the growing intelligence and importance of the contemporary media agency. The debate around this in recent years has focused on the incapability

of traditional full-service ad agencies to build the knowledge base necessary to support these complex buys, and has fuelled the frustrations – and growing creative clout – of media shops which were once only focused on brute purchasing power.

Ross Rubin, director of industry analysis for research firm NPD

professionally produced video – even when it's in the form of online advertising. And while people may be watching programs on their PCs in growing numbers, it's TV content they're watching. The medium is definitely not the message.

Perhaps the real issue is not the medium or the message, but the degree of control that consumers now have over both. There can be no doubt that with the advent of



Group says that in support of this paradigm shift, "TV has become more of a portal into a wide range of video sources" rather than a standalone device and service. The U.K.'s ITV commercial director John Bercow agrees. "A huge part of online response and search is directly driven by TV ads but is often wrongly attributed. Take TV away...and the internet, creatively and commercially, would go hungry, if not starve."

One of TV's greatest assets is the high degree of technical excellence that it has contributed to the evolution of video imagery. As fashionable as user-generated content may be at the moment, research shows that folks still respond much more positively to

PVRs, not to mention the internet, the broadcast networks and the advertisers that funded them are no longer in the driver's seat. This fundamental change in the balance of power is what's driving the complexity of the contemporary media mix.

Television may no longer be on top of the media heap, but there's no question that it plays the most important supporting role, whether by validating the perceived quality of brands encountered online or by providing the content that migrates from broadcast to broadband. To quote the sage of St. Mike's, the content of any new medium is the medium that preceded it. Brands would be wise not to ignore that.

*Will Novosedlik is VP brand and communications for Globalive Wireless, Canada's newest national mobile operator. novosedlik@gmail.com*

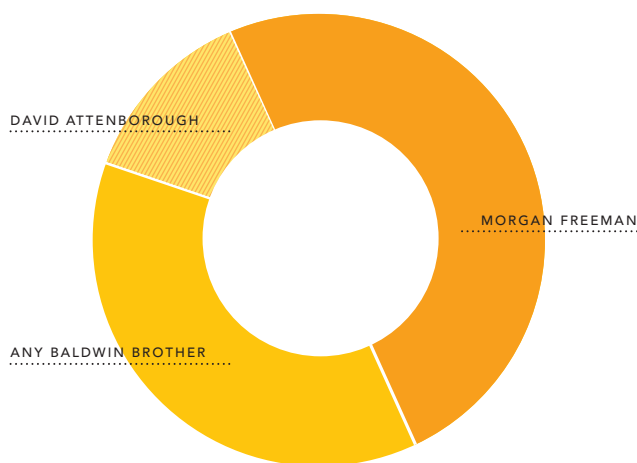
BRAND EXPERIENCE



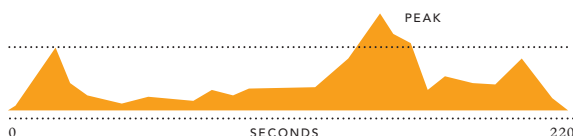
# THE CASE STUDY. STUDIED.

Winning a Lion in Cannes is no longer as simple as sending in your groundbreaking work. If you want to win big you must make a case for it. And by case we mean a well polished, expertly cut video that lasts less than two minutes. One part PowerPoint, one part art, strategy asked **Lowe Roche** to dissect the science that is the case study.

AN ILLUSTRATION OF NARRATIVE STYLES:



A BREAKDOWN OF THE WORD "BREAKTHROUGH":



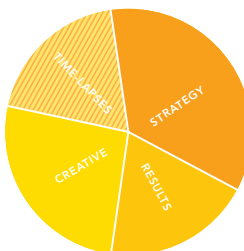
CREATED A MOVEMENT:

98%

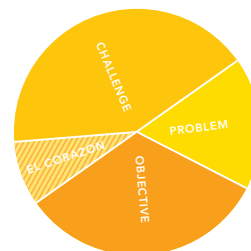
CREATED A CULT:

2%

TIME DISTRIBUTION:



BRIEF REFERRED TO AS:



MOST COMMON TARGET:

TECH-SAVVY  
YOUTH

LEAST COMMON TARGET:

OLD JEWS  
IN FLORIDA

USED THE PHRASE  
"RELEASING THE MAGIC":

2

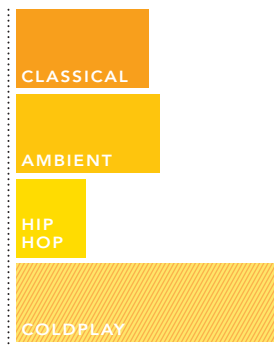
REFERRED TO THEMSELVES  
AS "PIONEERS":

6

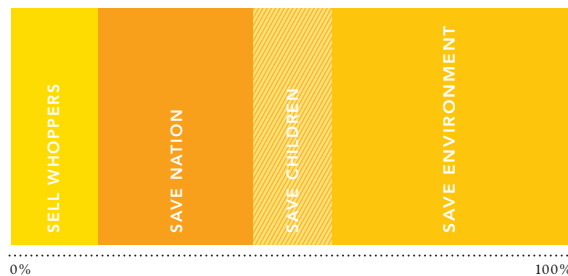
STOCK IMAGES OF CHILDREN  
RELEASING BALLOONS:

11

MOTIVATIONAL MUSIC:



CATEGORY DISTRIBUTION OF CAUSES:



ACKNOWLEDGED A  
SHOESTRING BUDGET:

98.9%

ACKNOWLEDGED  
A SALES FIGURE:

1.01%



**A**



**B**



**C**



**D**



**E**



**F**



**G**



**H**



**I**

## CANNES 2009: spotted at the *strategy*/Globe dinner and the Canadian reception...

**A.** Mary Maddever, *strategy* magazine; Alex Panousis, Starcom MediaVest Group; Steve Mykolyn, Taxi Canada; Sunni Boot, ZenithOptimedia; Maura Hanley, Mediacom Canada **B.** Jenny Smith, Target Marketing & Communications with husband Steve Nofall **C.** Tim Beach, Cossette Media; Alex Panousis, Starcom MediaVest Group **D.** Pierre-Marc Tremblay and Karine Rodrigue, Restaurants Pacini; Alan Gee, GJP Advertising **E.** Anthony Chelvanathan, Steve Persico and Judy John (with daughter), Leo Burnett **F.** Maura Hanley, Mediacom Canada; Gilad Coppersmith, OMD; Karen Nayler, Mindshare Canada **G.** Paul Maco, Apollo

Studios; Stephen Jurisic, John St.; Carey Toane, *strategy* magazine **H.** Carole Jungpeter and Frédéric Roux, Bleublancrouge **I.** Karen Nayler, Mindshare Canada; Sunni Boot, ZenithOptimedia; Jo-Anne Visconti, *Globe and Mail*; Gilad Coppersmith, OMD **J.** Sebastien Fauré, Bleublancrouge; Philippe Meunier, Sid Lee **K.** Helen Pak and Brett Channer, Saatchi & Saatchi **L.** Jo-Anne Visconti, *Globe and Mail*; Lauren Richards, Starcom MediaVest Group; Mary Maddever, *strategy* magazine; Alan Gee, GJP Advertising.

Photos by Carrie Gillis



**J**



**K**



**L**



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